

The Modern Language Journal

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HEINRICH HEINE AND THE FRENCH

ONE hundred years ago, in May, 1831, Heinrich Heine, thoroughly disgruntled with reactionary conditions in Germany, entered Paris, the Mecca of German liberals. At first this young Jew was enchanted by the life along the boulevards, the salons, museums, concerts, in short, the whole social régime of the French capital. Even a year and a half after his arrival he wrote to his friend Hiller that he was as contented as a fish in water, or rather, that a happy fish should say it was as contented as Heine in Paris. As time went on, however, he became conscious of certain French weaknesses, and indeed some of his judgments of the French are as severe as his criticisms of the Germans. Strangely enough the French seem never to have resented his remarks. Sainte-Beuve, Alexandre Dumas, George Sand, and others were his friends; and today the French consider him the greatest German poet, and indeed one of the greatest of French authors. They are proud to have his tomb in the cemetery of Montmartre, and this year made the one-hundredth anniversary of Heine's arrival in France the occasion of special celebrations.

We are reminded immediately of Germany's different attitude toward this renegade Jew. In Germany, before the World War, at least, there was such violent hatred engendered by Heine's observations about Germany and the Germans that it was impossible for his friends to erect a monument in his honor at Düsseldorf, his birthplace.

There are several reasons for this difference: (1) Heine's bitter strictures against the Prussian régime naturally offended the German imperial government. (2) The strong anti-Semitic feeling in Germany was especially sensitive to the jeers and witty thrusts of

this clever Jew.¹ (3) French readers did not see some of the severest of Heine's criticisms of France since they were in letters or in the German editions of his works and were carefully deleted from the French versions. (4) The French plume themselves on their civilization and urbanity, and, having long considered themselves the center of European culture, are less likely to be disturbed by the observations of a single visiting poet.

Elsewhere Heine's views of German traits of character have already been set forth.² In the present article Heine's opinions of the French people will be more briefly considered.

II

The thing that impressed Heine most on his arrival in Paris was French politeness. In his *Florentine Nights* (1837) he exclaims: "What I liked best about the Parisians was their politeness and their aristocratic bearing. Sweet pineapple-aroma of politeness! How beneficently you refreshed my sick soul that in Germany had swallowed so much tobacco-smoke, sauerkraut odors, and rudeness (*Grobheit*).” In his *Confessions*, written in 1854 about two years before his death, he makes a similar admission: "In the manners and even in the language of the French, there is so much precious flattery which costs so little and yet is so beneficial and refreshing. My soul, the poor sensitive plant which the fear of the rudeness of my fatherland had so contracted, again opened up to those flattering sounds of French urbanity.” Heine, the German Jew, was peculiarly fitted to appreciate this civility to the full. Insulted by nationalistically minded German students at the University of Göttingen, barred from a professorship on account of his race, bulldozed by his millionaire uncle, twice rejected in his love-suits by his wealthy cousins, Amalie and Therese, he entered gladly "the holy land of freedom" which he had declared as early as 1827 the Rhine separates from "the land of the Philistines.”

Even before he went to France, Heine regarded the French as more civilized than the Germans. In a letter of January 21, 1824, the young poet writes: "There are only three cultured, civilized peoples: the French, the Chinese, and the Persians.” In his well-

¹ In France where racial differences are not stressed many persons do not know, or care, for example, that the great Anatole France was a Jew.

² Hess, J. A., *Heine's Views on German Traits of Character*, G. E. Stechert Co., New York, 1929, 155 pp.

known *Harzreise* (1826) he observes that a few words of French immediately put us in a conventional mood. No sooner is he in Paris than he speaks of France as a garden of rare flowers of which Paris is the bouquet. France he calls the home of civilization and Paris the capital of the whole civilized world. In his subsequent writings he frequently contrasts the civilized tastes of the French with German uncouthness, insociability, and moroseness. The following quotation is typical: "French ghosts—what a contradiction in words! In the word 'ghost' there is implied so much that is solitary, peevish, German, taciturn, and in the word 'French' is so much that is sociable, dainty, French, loquacious." We are at once reminded of Lessing's attack on Gottsched for wanting German poets to imitate the French; for, Lessing says, Gottsched should have known "that the grandiose, the terrible, the melancholy, produce a better effect on us than the dainty, the tender, the amorous."

The French language itself, being the expression of French culture, seemed to Heine more civilized than the German, and he calls attention to the difficulty of translating his *Reisebilder* into French: "Must one," he asks, "lop off here and there thoughts and images when they do not correspond to the civilized taste of the French and when they would seem to them a disagreeable or even ridiculous exaggeration?" Yet Heine, the poet, could not help feeling that French being conventionalized and a product of society lacked that genuine feeling (*Innigkeit*) and naïveté which characterize the more primitive Germanic languages. He regarded German as better suited to lyrical expression than French verse forced into a metrical "straight-jacket," and more than once he expressed dislike of that French bed of Procrustes, the Alexandrine couplet.

Almost as soon as he reached Paris, Heine believed it his duty to write articles for the *Augsburger Allgemeine Zeitung* describing to his German readers the merits of French art, society, and politics. For his French audience he wrote books setting forth the religion, philosophy, and literature of Germany. Himself a strange blend of sauerkraut odors and pineapple aroma, he compared and contrasted sharply the Germans and the French on nearly every page of these works, yet sought earnestly to bring about a better understanding between the two nations. In his last will and testament issued in 1851, Heine states: "It was the great mission of my life to work for a cordial understanding between Germany and

France and to frustrate the intrigues of the enemies of democracy who exploit international prejudices and animosities to their own advantage." Nineteen years earlier in the Preface to *French Affairs*, his first book about France, he had discussed the possibility of a League of Nations and disarmament, through a better understanding of the present by the masses, and had likewise declared his life dedicated to that cause.

In many respects the poet seems to have considered these two peoples antipodes. For instance, he contrasts French lightness or dexterity with German clumsiness, French cheerfulness with German moroseness, French superficiality with German thoroughness, French politeness with German rudeness, French materialism with German idealism. Let us consider now in more detail some of the French virtues and weaknesses as Heine saw them, bearing in mind that almost a century has passed since Heine wrote, and also that the views of a German Jew are necessarily different from those of either a dyed-in-the-wool Frenchman or German.

III

What other signs of French culture and civilization are there for Heine besides the exquisite politeness and polished language already mentioned? The journalist-poet answers: ease, grace, assurance, clarity of vision, matter-of-factness. He found these qualities in the minister Alolphe Thiers to a superlative degree. In a newspaper article dated May 20, 1840, Heine writes: "The ease with which he moves is even now somewhat uncanny. But extraordinary and admirable this ease is, nevertheless; and however graceful and versatile the other Frenchmen are, in comparison with Thiers they appear like clumsy, awkward Germans." Writing for the *Augsburger Allgemeine Zeitung* three years later, Heine again calls attention to French adroitness: "What I marvel at most is the dexterity of these French, the adroit passing, or rather jumping from one occupation to another that is wholly heterogeneous. This is not merely a property of an agile disposition, but also an historical acquisition: in the course of time they have rid themselves of hindering prejudices." He relates then how the *émigrés* adapted themselves to changed conditions by learning trades, and mentions the case of a French marquis who became in turn a master-shoemaker and a master-tailor and, after the Restoration, returned to

France as proud as ever. The Napoleonic heroes proved equally adaptable and Heine decides that "a Frenchman can be made into anything and each one thinks himself fitted for anything."

Joined to this dexterity and perhaps causing it are French clarity of vision and matter-of-factness arising from an almost complete lack of metaphysical brooding. The French never dream, Heine says repeatedly, and therefore they perform their daily business with an assurance undisturbed by vague thoughts and feelings either in art or in life; whereas "the dreaming German makes a wry face at you some morning because he has dreamed that you have insulted him, or that his grandfather received a kick from yours." Heine feigns surprise that the great Victor Cousin should have been able to understand German philosophy without ever having learned German and remarks with evident sarcasm that Kant seems to have predicted the coming of such a man who could understand even his Critique of Pure Reason merely by intuitive contemplation. This leads Heine to the speculation that the French are perhaps more fortunately organized than the Germans, since, when given bits of German doctrines or scientific investigations, they are able to combine and organize these fragments so excellently in their minds that they understand the matter much better than the Germans themselves whom they are then able to instruct. He wonders if the heads of the French do not contain a host of mirrors making innumerable reflections of every idea. Later in life (1851), Heine denied wholly Cousin's competency in German philosophy, and baldly stated that the French owed most of their knowledge of that subject to his own writings, again pointing out "the thoroughly practical direction that every little part of German philosophy had immediately taken when transplanted to French soil." It was a favorite thought with Heine that the French and Germans might learn with profit from each other and thus supplement their mutual deficiencies. In his *French Affairs* (1833) with an optimism he later discovered was premature he said: "The former have accepted much German philosophy and poetry; we, on the other hand, the political experience and practical sense of the French."

But Heine's praise of the civilization of the French is not unadulterated. He was too much of a German not to feel a certain danger in their very dexterity and adaptability. French *Leichtigkeit* often becomes *Leichtsinn*, Heine's contemporary, Wolfgang

Menzel, had suggested in his *Deutsche Literatur* (1828); and *leicht-sinnig* (frivolous) is also a frequent epithet of the brilliant journalist, Ludwig Börne, when he describes the Parisians.

When Heine first went to Paris, the French seemed to him like butterflies flitting from pleasure to pleasure. "But the butterfly," he observes approvingly, "is also a symbol of the immortality of the soul and its eternal rejuvenation." He adds also that a butterfly is not to be appreciated pinned in a specimen case, but when fluttering about the flowers. So the French woman of society: "The Parisian lady is not to be viewed in her home where she is fastened with a needle in her breast, but in the salon, at soirées and balls, when with her embroidered gauze and silk wings she flits under the sparkling crystal chandeliers of pleasure." Later, the frivolous manner of the French seemed to Heine a weakness, and in his *Lutezia* (newspaper articles of the years 1840-1843) particularly, he did not hesitate to warn the Germans against French frivolity and superficiality. In April, 1840, he predicted that republic would not last long in "the home of coquetry and vanity," and a few months afterward he declared that the French "would be frivolous enough to let loose the storms [of war against the English] even though they themselves should perish thereby." "The French," he writes two years later, "always preserve the giddiness (*Leicht-sinn*) of youth, and however much they have done and suffered yesterday, today they no longer think of it; the past is extinguished in their memories, and the new morning drives them to new deeds and new sufferings. They do not want to become old and they think perhaps they can retain their youth if they do not desist from youthful delusion, youthful carelessness, and youthful generosity." The frequent changes in the French government Heine attributes to the national character of the French, for whom activity and motion are as great a need as for the Germans, quiet thinking and peace of mind.

French forgetfulness receives severe censure in these articles. "What do all their swiftness, their alert, dexterous natures avail the French if they forget just as quickly what they have done?" asks this German poet. "The fruit of every deed and of every misdeed is lost through forgetfulness." Even French generosity, which Heine fully appreciated, he attributes in part to their fundamental weakness: forgetfulness. The French seem to him "frivolous and

superficial in their hate just as in their love," contrasting sharply in this with the thoroughness and persistence of the Germans in their likes and dislikes.

The graceful French language itself, purified of all vague and mysterious elements through three centuries of salon conversation, appears to this romantic poet as little profound in its impressions as the passing moment. "The French language, and accordingly French declamation, is like the people themselves, limited only to the day, to the present; it is shut out of the twilight realm of memory and of foreboding; it flourishes in the light of the sun and from this come its fine clarity and warmth; alien and inhospitable to it seems the night with the pale moonlight, the mystic stars, the sweet dreams, and gruesome ghosts."

IV

With the passing of the years Heine thought he discovered more serious defects in the character of the French. They seemed to him to lack a certain honesty, integrity, and depth of feeling. French politeness, at first blush so caressing, appears nevertheless like the flattery of the fox in LaFontaine's fable, and by the year 1839 our poet has come to detest it. He prefers the German *Grobheit* as being more sincere. In the poem *Anno 1839*, in which is expressed his growing homesickness for Germany, we read:

Höfliche Männer! Doch verdrossen
Geb'ich den art'gen Gruss zurück.—
Die Grobheit, die ich einst genossen
Im Vaterland, das war mein Glück!

In his *Letters Concerning the French Stage* (1837) Heine denounces the French domestic relations. The following quotations, deleted from the French version of his works, will make this point clear. With a sudden impulse of piety, the poet writes to the Germans: "By the eternal gods! We should thank our Lord and Savior daily that we have no comedy like the French, that in our country no flowers grow that could only flourish in a pile of pots-herds and rubbish like French society. . . . The main motives of French comedy are borrowed not from public life, but from the domestic condition of the people; and here the relation between man and woman is the most fruitful theme. As in all the relations of life, so also in the French family all bonds are loosened, all

authority broken down. . . . Here is the original theater of all those wars of the sexes that are known to us in Germany only through poor translations or adaptations." Thus the indictment continues through several pages with a particularly sharp arraignment of the French married woman to whom society is said to permit a freedom of philandering that would banish an unmarried girl from all respectable salons. Even Heine is shocked, and breaks into a lament about the curse of his exile. One cannot but wonder that the libertine Heine should suddenly have turned preacher. But as Ernst Elster points out in his second edition of Heine's works, these Letters were written in 1837 from a village near Paris, where Heine for the first time in six years had sufficient repose to reflect upon this mad, corrupt and hollow side of the Parisian life of his day. In addition, his liaison with the ignorant grisette, Crescentia Eugénie Mirat (Mathilde), and other events of his own recent past filled him at times with disgust and ennui.

The French are wholly without *Gemüt* declares Heine in his startling poem "1649-1793-???", and claims it as a unique German possession. Of Mathilde, now his wife, to whom he occasionally refers as Juliette, the poet writes in 1842:

Juliette hat im Busen
Kein Gemüt, sie ist Französin,
Lebt nach aussen; doch ihr Äussres
Ist entzückend, ist bezaubernd.

In the French version of the poem *Gemüt* is translated by *l'âme allemande*, although Heine had stated earlier that the French language has no equivalent for this word. Doubtless the Germans do mean their own peculiar depth of soul life when they use this seemingly untranslatable word. On at least one occasion Heine paraphrased the meaning of "deutsches Gemüt," when he explained why the French did not appreciate the singing of Mlle. Löwe at her *début* in 1841: "In the voice of Mlle. Löwe is a German soul, a quiet thing, which until now has revealed itself to few Frenchmen and which is only gradually finding an entrance into France. . . . The French have *esprit* (*Geist*) and passion, and both they enjoy best in a restless, turbulent, choppy, inflaming form. This they missed entirely in the German singer, who, into the bargain, sang to them Beethoven's 'Adelaide.' This calm sighing forth of the soul, these blue-eyed, languishing tones of forest solitude, these sung

lindenflowers with moonlight obligato, this dying away in supernatural longing, this genuinely German song, found no echo in the French breast and was even ridiculed as trans-Rhenish sentimentality." But Heine adds in the same article that the French are beginning to enjoy Meyerbeer's music, and still other music even more thoroughly German than this, although the essence of German song remains for them a mystery. He compares their eagerness for German music with Undine's longing for a soul and subtly suggests that German music may yet have the high mission of furthering the understanding of German literature in France.

How is this French lack of *Gemüt* to be explained? According to Heine, in his *Romantic School*, French idealistic philosophy emigrated to Germany in the eighteenth century and its place was taken in France by materialism. From this premise he argues in his *Letters Concerning the French Stage*: "Therefore naïveté, *Gemüt*, knowledge through intuition, and absorption in the perceived object, are denied their poets. They have only reflection, passion, and sentimentality. . . . Sentimentality is a product of materialism. For the materialist has in his soul the dim consciousness that after all everything in the world is not matter; however conclusively his limited understanding has demonstrated to him the material character of all things, still his feelings struggle against this; occasionally the secret need to recognize in things also something fundamentally spiritual creeps over him, and this vague longing and need generate that confused sensitiveness we call sentimentality." This excellent analysis of the sentimental, that *mésalliance* of value and vagary, is doubtless an echo of Hegel, under whom Heine had earlier studied in Berlin. At any rate, Heine adds that the French are incapable of deep, genuine feeling, just like any German too who happens to be infected with materialism.

Heine firmly believed that the Germans owed their high achievements in music and lyric poetry to their rich *Gemüt*. For the author of the *Buch der Lieder*, *Gemüt* was the German attribute *par excellence*, and this he missed both in French civilization and in French verse. Toward the end of his life, however, the coming of materialistic industrialism made him pessimistic about the future of poetry even in his old fatherland. "This golden age is past; for it idyllic repose was required, Germany is now carried along in the current. Thought is no longer disinterested; into its abstract world

plunges the rude fact. The car of the steam railway gives us a violent commotion of the soul in which no song can arise; the coal smoke frightens away the song birds, and the stench of gas illumination ruins the fragrant moonlit night." What would the German poet think of our own Fordian age?

V

From the above paragraphs it is plain that Heine's picture of the French was far from flattering. Notwithstanding his first favorable reaction to French politeness and gayety, and those first years of his stay in Paris he had found so delightful, he became more and more convinced that France was a decadent nation. The German with all his crudities seemed to him like a youthful Siegfried, fundamentally sound and destined to slay dragons. In 1840 when Thiers was threatening Germany with war, Heine warned France of the latent possibilities in this youth who might grow with unexpected rapidity. The following year he made this prophecy: "To the German people belongs the future, and indeed a very long, significant future. The French act so quickly and manipulate the present with such haste because they suspect perhaps that for them the twilight is breaking."

This growing dissatisfaction with the French was due to several causes: first, Heine's ever increasing homesickness for Germany and the German language; second, his disillusionment over the Saint-Simonian religion, the social gospel from which he had expected the economic betterment of the middle classes of France and Germany; third, his growing cynicism caused by advancing age and bodily suffering, which after 1846 became acute; and last, the aggressive policies of the French minister, Adolphe Thiers, which aroused Heine's latent patriotism for Germany.

In fairness to the French, it must be said that Heine lived in Paris most of his twenty-five years in France, and Paris is even less representative of her nation than other European capitals. He left the metropolis only to go to health resorts such as Boulogne sur Mer and Dieppe, with one long excursion into the Pyrenees Mountains. With the sturdy French peasants he had little contact. Even in Paris he knew chiefly the life of the boulevards. The salons that he frequented were those of wealthy Jews such as the Rothschilds, or those of literary celebrities, like George Sand and Alexandre

Dumas. Only rarely was he admitted into the homes of élite French society. Henri Lichtenberger and Jules Legras, two great students of Heine, have denied that he really knew the French. Lichtenberger writes in his book, *Henri Heine, Penseur*: "Let us have no illusions on this score. Heine, as Legras has very subtly shown, knew France only superficially and esteemed her much less highly than one might be tempted to believe at first sight. . . . For a renegade from German culture Heine truly has little confidence in the star of France."

Whether or not Heine really knew the French, so far as his own foibles were concerned, at least, he was right when he said: "With this people the concept 'pardon' really means the same as the word 'forget.' " Forgetting, or ignoring, his unfavorable criticisms, the French honor the memory of this German poet for the music of his verses and the brilliance of his prose.

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TENSE NOMENCLATURE IN SPANISH GRAMMARS

(*Author's Summary.*—An investigation and tabulation of the tense names employed in various grammars.)

THE status of grammatical nomenclature in general has been described in very uncomplimentary terms in many articles by many scholars. It would be of no particular advantage to list a complete, or even partially complete bibliography of such articles here. The situation is deplorable and has been so for years, and the outlook for the future continues to be very dark. Grammarians of all civilized nations sense the difficulty, point it out, and do nothing about it. W. G. Hale has cited¹ some of these national efforts at reform: in France, *Nouvelle Nomenclature Grammaticale* (1910); in Germany, *Vereinfachung der grammatischen Terminologie* (1911); and elsewhere.² In 1913, the *Joint Committee on Grammatical Nomenclature of the National Education Association*³ reported (p. 315): "... the present state of things is deplorable. . . . The situation as we now have it is wasteful from the point of view of accomplishment, pitiable from the point of view of the needless inflictions which it puts upon the unfortunate pupil, and absurd from the point of view of linguistic science."⁴ It is evident from our present practice that we have grown farther and farther away from any ideal of conformity.

The writer has no panacea to offer, but he does feel that some-

¹ In his address, "The Harmonizing of Grammatical Nomenclature in High-School Language Study," *University of Michigan Bulletin*, N. S., XIII, No. 6, reprinted from *School Review*, June and Nov., 1911 and Jan., 1912, pp. 3-24.

² Some fairly recent Portuguese studies are: A. Gomes, "Nomenclatura gramatical, Sua fixação e simplificação," *Revista de Língua Portuguesa*, IV (1922), 97-105; Oliveira Guimaraes, "Nomenclaturas gramaticais," *Arquivo Pedagógico*, I (1927), 52-65; and R. de Sa' Nogueira, "Considerações críticas sobre a impropriedade das nomenclaturas e classificações gramaticais," *Revista de Filologia Portuguesa*, II (1925), 163-176.

³ *National Education Association, Journal of Proceedings and Addresses*, LI (1913). The report of this committee is pp. 315-354.

⁴ Cf. also W. G. Hale, *loc. cit.*, p. 3: "At present, the teachers of English, of German, of French, of Spanish, of Latin, of Greek seem to have nothing in common in dealing with the syntax of their respective languages. They are not working under an aim of mutual helpfulness, or even with the thought of the possibility of such an aim."

thing might be gained by approaching a less ponderous problem than universal conformity in grammatical nomenclature. A less ambitious and more profitable task would be to put our own houses in order first. We do seem to agree on the terms *indicative* and *subjunctive*, but we get into trouble as soon as we proceed farther than that. If a reasonable conformity could be brought about in the various individual languages, then possibly something might be done in the direction of polyglot conformity.⁵ The purpose of the present article is to point out only the great divergence in the tense terminology of elementary Spanish grammars.⁶ Other parts of speech, and other phases of the terminology of the verb and verbal constructions, might well be subjected to a similar scrutiny.

If the report of the *Joint Committee on Grammatical Nomenclature* of the *National Education Association*, referred to above, had been taken at its face value and applied, we should have encountered the following scheme of Spanish tense terminology in all Spanish grammars printed subsequent to the publication of that report:

INDICATIVE

Simple Tenses

Present
Past Descriptive
Past Absolute
Future
Past Future

Compound Tenses

Present Perfect
Past Perfect
Second Past Perfect
Future Perfect
Past Future Perfect

SUBJUNCTIVE

Present
Past
Second Past
Future

Present Perfect
Past Perfect
Second Past Perfect
Future Perfect

⁵ Hale, *loc. cit.*, p. 6: "We ought to be able to reach a point at which a name learned for a given construction in a given language *would have been learned once for all for that construction, no matter in what language the student might thereafter find it.* . . . Any legislation for English terminology is, therefore, even if not so intended, legislation for German, French, Spanish, Latin, and Greek." See also various articles on the harmonizing of grammatical nomenclature by Hale and others, referred to by Hale in his article.

⁶ On the great variation in the amount and use of grammatical terminology in

	IMPERATIVE
	INFINITIVE
Present	Past
	PARTICIPLE ⁷
Present ⁸	Present Perfect ⁹
Past	Phrasal Past ¹⁰

Unfortunately, our practice is far from the above ideal. I have examined and tabulated for this study the tense terminology of thirty elementary Spanish grammars that were printed after the publication of the above mentioned report.¹¹ In the tabulation of the terminology used in the various grammars, I shall use the order of presentation indicated in the above table. The order varies in the different grammars and thus calls attention *per se* to another much-needed reform. One grammar employs three different names for a single tense, and other books likewise force upon the student a choice of two or three names for one tense. It must be remembered, of course, that the additional names are often added so that the student may *not* be confused by a change of textbooks or teachers. Occasionally, these additional names are listed as footnotes.¹² Some texts give the names in two languages. We are concerned only with English tense names in elementary Spanish grammars for students; such grammars as that of the *Real Academia Española* are, of course, not included. I have not tabulated the tense names as given in Spanish.

general in such Spanish grammars, see W. K. Kaulfers, "The Grammatical Difficulty of Beginning Spanish Grammars," *Modern Language Forum*, xvi (1931), 43-45.

⁷ The term *gerund* is used alternately with this term in the report of the committee.

⁸ On this form, see K. G. Pfeiffer, "The Present Participle—A Misnomer," *English Journal*, xx (1931), 249-250.

⁹ This term is implied, but not specifically designated, in the report of the committee. The report discusses the forms "written" and "having been written," but not "having written."

¹⁰ This term is recommended for the form "having been written."

¹¹ It is unnecessary to list all these grammars, since so many are involved. I believe I have omitted no recent grammar of importance, but I may have sinned in the opposite direction.

¹² Cf. Hills and Ford, *First Spanish Course*, New York (Heath), 1917 and 1925, p. 240 f.

The following table shows all the tense names used by the various grammars, the number following each tense name indicating the number of grammars using that name. Seven of the texts list "principal parts" for Spanish verbs. Twelve texts consider the past subjunctive in *-ra* as the *First Imperfect Subjunctive*; the others call it the second. It will be observed that more than thirty names are listed below as used in thirty grammars. This is obviously due to the fact that many of the texts list more than one name for a given tense. The total omission of some tenses is especially striking. Of the terms recommended by the committee, only two are not found in any of the grammars, *viz. Past Infinitive* and *Phrasal Past Participle*.

INDICATIVE (30)

Simple Tenses

Present (30)

Imperfect (29)

Past Descriptive (11)

Preterite (17)

Preterit (11)

Past Absolute (11)

Past Definite (6)

Future (30)

Conditional (29)

Past Future (6)

Potential Mood (2)

Compound Tenses

Present Perfect (19)

Perfect (16)

Past Indefinite (5)

Pluperfect (28)

Past Perfect (13)

First Past Perfect (2)

Preterit(e) Perfect (18)

Second Past Perfect (11)

Past Anterior (16)

Future Perfect (30)

Conditional Perfect (29)

Past Future Perfect (5)

Perfect Tense of the Potential

Mood (2)

Past Conditional (1)

Conditional Anterior (1)

SUBJUNCTIVE (30)

Present (30)

Present Perfect (19)

Perfect (16)

Past (1)

First Imperfect (28)	First Pluperfect (27)
First Past (11)	First Past Perfect (11)
	<i>Omitted</i> (1)
Second Imperfect (28)	Second Pluperfect (27)
Second Past (11)	Second Past Perfect (11)
	<i>Omitted</i> (1)
Future (27)	Future Perfect (27)
Hypothetical (5)	Hypothetical Perfect (4)
<i>Omitted</i> (3)	<i>Omitted</i> (4)

IMPERATIVE (29)

Second Person Singular (29)
Second Person Plural (29)
<i>Omitted</i> (1)
<i>Subjunctives included</i> (6)

INFINITIVE (30)

Present (30)	Perfect (21)
	Present Perfect (4)
	<i>Omitted</i> (5)

PARTICIPLE (30)

Present (20)	Perfect (11)
Gerund (13)	(Perfect) Gerund (10)
	Present Perfect (7)
	<i>Omitted</i> (5)
Past (30)	

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THE PAST DEFINITE IN SPOKEN FRENCH

Critique of a Recent Article

IN A recent article by J. C. Chessex, entitled *Notes on the Moods and Tenses of the French Verb*, (MODERN LANGUAGE JOURNAL, March, 1931, pp. 435-439), exception is taken to the rule generally found in elementary grammars that the French Past definite is never used in the spoken language. The author asserts to the contrary that a Frenchman will use it as soon as "he becomes interested in the story he is telling," (*loc. cit.*, p. 437). That grammars contain irritatingly sweeping and unqualified statements on this point, I do not deny. However, I do not believe that the author of this article has pointed out the real reason that sometimes permits a Frenchman to break the aforesaid "rule."

Real language is a human experience in terms of stimulus and response. It consists in an activity that, emanating from the speaker, is intended to elicit a definite and immediate reaction from the hearer, who in turn will become the speaker and automatically convert his interlocutor into the hearer. (Cf. Paul, H., *The Principles of the History of Language*, Engl. transl., Strong, 1893, p. 116). Such is the mechanism of conversation. Such is language as conditioned by life.

When language is of that type, a Frenchman, unless he wishes to expose himself to ridicule, cannot use the Past definite in conversation. Here is an example: *Qu'est-ce qu'il vous est arrivé?—Un cambrioleur est entré dans ma chambre pendant que j'étais sorti.—Qu'est-ce que vous me racontez!—Oui, je l'ai trouvé en entrant.—Qu'est-ce que vous avez fait?—J'ai pris mon revolver et je lui ai tiré dessus.* The same events, while still felt as relevant to the moment of speech may, however, present themselves in a temporal sequence, irreversible and finite, as in the following example: *Je suis rentré chez moi, j'ai trouvé un cambrioleur dans ma chambre. Je n'ai pas hésité, j'ai pris mon revolver et je lui ai tiré dessus.* The sense of the total relation of such an organized whole to the speaker present may now in the speaker's consciousness overbalance that of each component event. When this is the case, instead of a chain of Past indefinite, which used in unbroken series seems as yet to hamper the sentence, a Frenchman will readily resort to the use of the Present: *Je rentre chez moi. Je trouve un cambrioleur. Je ne fais ni une ni deux,*

je sors mon revolver et je lui tire dessus. (Cf. Foulet, L., 1930, *Petite syntaxe de l'ancien français*, p. 219, 320). By "Present" is meant here the Present form used instead of the Preterite to express a non-determined view of the action, the "dramatic present" of Jespersen, (cf. *Philosophy of Grammar*, 1924, p. 228). This Present, if not altogether unknown in English, does not seem to enjoy the same degree of acceptance as in French. (Cf. Poutsma, H., 1926, *A Grammar of Late Modern English*, Part II, Sect. II, p. 254).

Whether we speak or write has on the whole little to do with the question. When a fact is considered subjectively, for its importance at the time the communication is made, homogeneous with the present of the speaker, the only tense a Frenchman *can*, *must*, and *will* use is the Past indefinite. Likewise, in a private letter, where the man, not the professional writer, is handling the pen, the use of the Past definite would be an affectation. Even in the written language there are then occasions when the Past definite is unsuitable.

The converse situation may be found when the facts, instead of belonging to the speaker's actual experience as in the examples previously discussed, are purely historical or frankly imaginative. When this is the case the subject of the verb will be the third person rather than the first or second. That person, furthermore, stands in an objective relation to the field of interests in which the speaker behaves at the moment speech takes place. Once these conditions are realized the action ceases to be determined by the speaker's present and the Past definite is absolutely licit. Here is an example: *Notre héros, rentrant chez lui trouva un cambrioleur dans sa chambre. Il était armé; sans hésiter, il tira son revolver et fit feu sur ce visiteur inattendu.* Here it is a choice of the Present or the Past definite, but the Past indefinite would be just about as obnoxious in the spoken as in the written language.

When facts are naturally presented as forming a coherent group rather than inherent to the moment of speech as in telling of anecdotes and short stories, the Past indefinite, even in speaking, acts as a drag. Asked whether the Past indefinite can be used exclusively in oral French when the sphere in which the facts are organized is thus eccentric to the moment of speech, a Frenchman's reply would be that only children speak that way. Even then they will indulge in a constant and rather fatiguing repetition of the

formula: *Et alors* . . . without which it does not seem to be quite natural. Perhaps children are the only ones who tell stories as if they were real to them, concentric with their present, or again, unhampered yet by reading habits, do they more genuinely exemplify the trend of the language. The fact remains that the adult Frenchman evinces a peculiar irritation at the unrelieved use of the Past indefinite in a story, even when the communication is oral. The Past definite will impose itself the more strongly that the speaker is conscious of regarding the facts he mentions as both determined by anterior facts and determining posterior facts, that is as mere links in an autonomous temporal series, the totality of which only is directly past to him. Occasions for handling facts in that light, it must be observed, are comparatively rare in everyday speech, except for the professional lecturer, or the semi-professional "raconteur," or in learned talk. They nevertheless exist.

About four years ago, M. J. Bédier, than whom no better qualified exponent of the French language could be found, I take it, came as visiting professor to the University of California. His lectures showed the same graded use of the Past definite and Past indefinite as might be found in any of his articles. Several times I had the advantage of meeting him in informal conversation. Not unnaturally we talked about medieval literature. Whenever it became necessary for M. Bédier to summarize some episode of the old romances, he would use either the Present or the Past definite. Could he have used the Past indefinite? I doubt it. But the fact that in giving a synopsis of the *Châtelaine de Vergy*, for instance, M. Bédier did not hesitate to use the Past definite does not imply that he could have said: *Il vint nous voir hier*, let alone a preposterous: *Je vins* instead of *Je suis venu*.

This practice which I have observed in M. Bédier and other cultured Frenchmen is probably what the author of the article I am criticizing meant by the statement that a Frenchman will use the Past definite "when he becomes interested in the story he is telling." Such a statement is not true of spoken French in general even if, as I am endeavoring to point out, the adverse statement, that the Past definite is entirely and unqualifiedly barred from it, fails to meet the facts.

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RADIO INSTRUCTION IN LANGUAGES*

(*Author's Summary.*—Why should not language instruction make use of the unlimited opportunities offered by the radio. Experiments at Ohio State University.)

AS A factor in public instruction the radio is rapidly assuming a rôle which is second to that of no other invention except the printing press. There is "music in the air" autumn, winter, spring, and summer. Grand opera and symphony orchestras are on tap in a million homes. The daily news reaches the outlying posts of civilization by way of the strange waves of the air even before the newspapers are off the press. Ice-bound but not isolated at the South Pole; Commander Byrd knew what was going on in the world. In the long wait for the return of the Antarctic sun, books gave him a contact with intellects of the past, the radio kept him in touch with the minds of today.

The profession of teaching usually lags behind the world of business in the application of new inventions and new methods to the task at hand. One of Edison's simplest inventions, the phonograph, with proper application to the study of languages, might have gone a long way toward the correction of our American linguistic provincialism. All these years the business office has used the dictaphone. Only now are universities discovering its possibilities as an auxiliary to instruction. In this connection it might be of interest to you to visit our Practical Phonetics Laboratory in room 300 of this building to see an example of belated application of the use of this same dictaphone to the teaching of language. During the fall quarter we send to this laboratory some 1000 students to study their lessons through the sense of hearing. We should like to have you visit our classes and bear in mind that the use of the laboratory is only an adjunct to our oral method, and that as an assistance in teaching the laboratory is far inferior to that assistance which we are attempting to give to high schools through our radio lessons.

The business world has seized upon the radio as a means of enlightening the world concerning the superiority of the commodities:—Amos and Andy and Pepsodent. Andy's matrimonial ad-

* Address given before the Ohio State Educational Conference, April 10th 1931.

ventures are nationally better known than the epoch-making educational program of the aggressive and progressive President of Chicago University. Incidentally, have not some few million people learned the grammar and vocabulary of Amos and Andy? If, for commercial purposes, a great network can be spread over the nation, is it not conceivable that the great universities of this country may be hooked up in an educational network by means of which at any hour of the day there may be available for the use of high school classes everywhere a series of lessons in French, German, or Spanish given by a native speaking his mother tongue? Good or bad, radio instruction is here to stay. It is up to the educator to adapt it to his field.

Linguistically radio is the greatest force that has ever appeared in the world—the force which must eventually level out the differences of pronunciation of all lands speaking the same tongue, and thrusts upon us the necessity of understanding the principal languages of Western Europe. The influence of talking pictures tends in the same direction. Sometimes I feel that book-minded college professors writing texts and setting up programs of instruction are living so far in the past that it is hard for the youngster of today to follow their logic. The high-school student of today has lived much more under the influence of talking-pictures, radios, victrolas, telephones, etc., than he has under the influence of books. His experience has been enriched through his ear. If we take into account the student's ability and his wish, there will have to be some radical changes made in teaching, especially in languages. A recent experiment in our Department at the Ohio State University indicated that students in our elementary courses averaged something like eight per cent more ability to learn that which was presented through the ear than they did to learn that which was presented through the eye. At the same time about 70 per cent of these students voted for speaking as their desired objective in studying these languages. Perhaps there may be some among us who think we should disregard what the student does want and give him what we think he would want if he knew enough to want what he should want, but we cannot get around the fact that we should use his best ability.

With the possible exception of music, there is no other subject to which this great invention brings the encouragement that it does

to the study of languages. It revives the withering linguistic interest with a fresh emphasis upon the spoken word. Language instruction had suffered from a sort of "dry rot." Without the aid of such inventions as we have today language study had become soundless. In general, language instruction used only one approach, namely, that through the eye—which has been called the "cold" approach, as compared to the "warm" approach through the ear. At this low ebb the teaching of the foreign idiom practically limited itself to formal grammar and translation, probably because monolingual teachers clung to these practices as the only tangible and "examinable" quantities they could find in a foreign language.

In the last few years various efforts have been made to utilize the radio in an attempt to inject a little new life into language instruction. Such efforts were helpful, but they failed largely for two reasons, namely, that they were not definitely tied into the program of study of our schools, and because they used no definite text adapted to this form of instruction. These efforts were more in the nature of "radio talks" about the language or "talks" in the language rather than a prepared series of oral lessons. For this purpose it is necessary to have exactly the same type of text which we need in our beginning classes at Ohio State University. Such a text was available in Spanish. The Hendrix, *Elementary Spanish*, has filled the place most admirably; but as far as I know there is no such text in French. Therefore we have been making our own French lessons. Copies of one of these lessons have been distributed to you. The radio lesson aims to teach very little of grammar and no translation. Its aim is to teach pronunciation and oral comprehension. In the first part of the lesson called "pronunciation" the student imitates the radio professor first with the sentence before his eyes and then without seeing the sentence. In the second part called "conversation" the student first repeats the question to understand it, and then answers it without reading the question. The third part, called "dictation" is not seen by the student, and it makes use of this, the "best of all" devices, for teaching languages.

At the Ohio State University we were confronted with the problem of the placement in our courses of students who had had language courses in high schools. If we had grouped them according to the color of their hair instead of the number of years they had

studied French or Spanish the results could not have given us a much worse classification. It seemed that the only solution was to inaugurate placement tests. In such tests it was found that the quickest and safest index to a student's proficiency was his oral ability. At the same time it was in this part of the test that the students showed the greatest deficiency. In this there is no wish or intention to dictate what shall be taught in high schools. It is only an effort to join our work to that of the high school—to coöperate with high school teachers, to reach a friendly hand to the future freshman to help him to bridge the gap between high school and university. If a student can carry the oral part of our work in our classes, he usually has little difficulty with the rest. If the good student has carefully followed the radio lessons for a year he will have little difficulty with the oral work. There is no justification of using one year of high school as the equivalent of one quarter in the university. Two years in some high schools may equal three or four quarters in the university. We are willing, even anxious, to have the student in the highest classification to which his proficiency will entitle him. On the other hand we have found plenty of students with credit for two or three years of high school language who had to go back to the beginning on account of a total lack of oral training. Last fall seven freshman students failed in an examination for advance credit in French. An analysis of their high school training showed that none of these students had ever heard more than a few words of French spoken in class. We hope that we can soon make it impossible for a student to come to us with such a report. We are ready to coöperate with the high school teachers for the good of the student, advancing him to the highest course for which he is prepared.

With the best of native professors of French and Spanish available, with a broadcasting station on our campus, why should not every boy and girl studying one of these languages in the high schools of Ohio have the advantage of hearing a native pronouncing his language, giving a lesson right in the classroom?

The plan was started a year ago to give the high schools time to arrange their schedules in such a way as to put classes on the hours of the radio lessons. Professor Robert Fouré, of our French Department, is giving lessons over WEAO on Mondays and Wednesdays from 9:15 to 9:45; and Professor Santiago Gutierrez, of our

Spanish Department, is giving Spanish lessons at the same period on Tuesdays and Thursdays. Unless there is an unforeseen reason for changing, the radio lessons for high school use will continue at the same hour next year. High schools wishing to use the lessons will be safe in scheduling beginning classes in French and Spanish on these hours. A number of schools which have not had a radio this year will be ready to receive the lessons next fall. This year some public-spirited citizens have invited classes to come to their homes to use the radio. This was a splendid service; but we hope all schools will be equipped with radio before next September.

These lessons have been very well received. Many interesting letters and reports have come to these professors. There is certain indication that the lessons are a great assistance in the spoken language. Indeed we have received such encouraging reports that we plan not only to continue this service, but also to make the lessons available at more hours of the day.

In closing this brief discussion I wish to say that I do not feel that radio instruction in languages will ever replace the language teacher. In fact the teacher becomes more necessary than ever. With the vitalizing interest which comes with the emphasis on oral work the rôle of the teacher becomes at once more interesting, more necessary, and more difficult.

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LANGUAGE LABORATORY ADMINISTRATION

(*Author's Summary.*—A consideration of practical problems encountered in the administration of a language laboratory.)

FOR many years there have been attempts to establish laboratories in connection with modern languages. These attempts were for the most part abortive in nature and at an early stage died a natural death. We shall ignore here those laboratories usually styled as experimental, and concern ourselves with the practical.

The talking machine was hailed forty years ago as a boon to the teaching of foreign languages. Here and there ambitious teachers obtained a machine and a few records of some "short method" course or some records of famous passages from this or that play. However, after a short time the novelty wore off, no definite coördination of material and study was worked out and everyone including the innovator soon lost interest in the plaything. The following is a description of a practical drill laboratory as organized by Prof. G. Oscar Russell, and now in operation at Ohio State University, which seems to avoid such pitfalls of the past.

Ediphones and Dictaphones are developments of the same invention which gave us the first talking machine. In the business world today there are some 500,000 of these machines in use. Operators transcribe from records important letters involving very technical and difficult material. They have no visual copy to compare with the record. The understandability efficiency of machines of this type has on scientific test proved to run as high as 46 percent. The efficiency of the most improved type of modern commercial electrically recorded disk phonograph record may run as high as 68 percent. Telephone efficiency throughout the country runs a general average of between 28 and 46 percent. In spite of this fact, most of us seem to be able to understand over a telephone. Our O. S. U. electrically recorded and reproduced cylinder records show under ideal test conditions an understandability efficiency of as high as 92 percent.

There are two main considerations in choosing the type of recording and reproducing to be used in a practical drill laboratory, namely cost and results. The initial cost of a matrix for one phonograph record which has a playing time of 3 minutes is very high.

Add to that the cost of each record. The testing department of the Victor Company gives 50 playings as the life of a record. As a matter of fact it can be used very much longer. The objection is that unless wide adoption for records resulted, the cost would be prohibitive. The O. S. U. laboratory presents no less than 300 different lessons throughout the year and this does not allow for a change in textbooks. This does not mean that one should not use available phonograph records where they can be correlated with instruction. As a matter of fact we do.

A careful test shows that the useful life of an Ediphone record with a playing time of 8 minutes is 25 to 100 playings. The same record under ideal conditions may be shaved and used over again 100 times. The retail price of the record is \$.75. An 8-minute record is much more desirable than a shorter record, but the point which far outweighs any other consideration is the adaptability of such a type of recording. This cannot be reiterated too often. From quarter to quarter we never record exactly the same material in exactly the same way. Upon this flexibility depends the success of our approach. At present we use electrical recorders and pick-ups. This involves some technical problems which are not, however, beyond the powers of one who has some elementary knowledge of electricity. Once installed, the system involves little more care than a mechanical one.

There are on the market today a number of comparatively cheap recording devices which utilize various materials on which to make their records. We test those which appear promising, and when we find one which is cheaper and more adaptable than our present system, we shall not be hesitant in adopting it. For certain types of research work we are using with excellent results a disk recording type built up in our own laboratories, but again practical considerations limit its use.

There are many other types such as the Scully, Moneypenny, Melograph, Speak-a-letter, Speake-o-phone, Telegraphone, Telecord, Jenkins, Bristol, Victor home recording, etc. But all of them are too expensive, inefficient for our purposes, and hence impractical. Under the stimulus of present-day conditions we may confidently expect many refinements in recording in the near future. However, as we shall see later, not recording, but training of the teacher in the use of the laboratory is the real problem. That train-

ing does not depend on the time involved but on the interest of the teacher in better progress of the student.

The cost of operating a laboratory may be very low or very high depending upon a large number of factors. Any laboratory, whether large or small, would require a set of listening tubes, one recording, one shaving and two reproducing machines. The larger the laboratory, the greater the distribution of this cost. The best basis of estimate would be the listening unit. This will accommodate the average language class of about twenty-five students. Such a unit can easily be installed for \$.05 a week per student, or less than his candy costs him. Figuring the complete replacement of this equipment in ten years would mean ten dollars per year. The cost of supplying dictated records to the unit for a school year of 150 days, 10 hours per day would be about fifty dollars. With 250 students using the unit for one year the cost of the unit per student per year would be 24 cents. This does not take into account the necessary twenty dollars per year for recording and shaving machines nor does it include the services of a student assistant to see that the laboratory functions. The latter can usually be employed at about 40 cents per hour but his services are not absolutely necessary. The ideal situation would be to have each teacher in the department take charge of the laboratory for an hour each day or on alternate days, depending upon the number of teachers available. This also gives the teacher the opportunity to keep in touch with the laboratory. If a laboratory is installed on the basis of one recording machine, one shaver, one "unit" and a laboratory assistant, with assigned laboratory hours for the students the cost per student per year of 15 quarter credit hours would be \$2.76. We do not require students to come at a specified laboratory hour and consequently we have a large number of units and more records and many more assistants with consequent greater cost.

The most important factors in the imitation of speech are acuity of hearing, intelligence, previous habits, and repetition. By previous habits I refer not only to the verbal mechanism involved but to what is even more important, the auditory. It can be shown that persons with absolutely normal hearing actually do not hear certain unfamiliar speech sounds, or that they hear them as something else. Not all teachers have the ability to get the student to recognize the sound properly and few have the patience to get him

to reproduce it. Naturally the student cannot reproduce a sound he has not learned to perceive. For it is a well-known scientific fact that *one learns to hear by hearing*, just as he learns to walk by walking or swim by swimming. And he obviously cannot learn to hear correctly by reading at home or listening to himself. That is the fundamental principle upon which the O. S. U. laboratory is organized.

Intonation is not learned in a few days or weeks. It is unfortunately true in many of our schools that, even when we are training students to be teachers, we give them some pronunciation in beginning courses, then wait until they are ready to graduate before we give them a short course in phonetics which is all we do about their pronunciation. In the interim, what?

To say that 40 percent of meaning lies in the intonation would not be quoting an excessive figure. The alternative for laboratory training would be residence in the foreign country. If one will observe the degree of success with the new language, which even the educated foreigner attains in this country, there will be no quarrel with the quantitative results shown by laboratory aid in oral speech processes.

One of the functions of the teacher is to introduce new sounds and combinations of sounds to the student and to keep checking on the student's ability to use them. This can be done tactfully and skilfully by the efficient teacher. Usually however, it is to be observed that pronunciation and intonation if, indeed, the latter is mentioned at all, are presented to the student in a few confusing preliminary lessons and barely mentioned thereafter. There are those who think that the native teacher is the one best fitted to teach oral work. This is an easy error to fall into because it is so human and common. How do you teach the small child a sentence? Why you teach him word by word. "John—is—a—boy." How do we actually say it, "dʒanzəbɔɪ." Would the foreigner recognize these two sentences as being identical? Of course not. The greatest difficulty the foreigner has in conversing in English is that he speaks and expects to hear a precise word for word English. That is the way he has been taught. It is in the same way that we are accustomed to teach foreign languages. This is the reason why all teachers must be made to realize the actual harm that they may do by making such artificial breaks. Certainly such a procedure does

not aid in giving the student fluency in reading. It makes him more than ever conscious of words as words rather than as a unit of thought. Hence, there also arises the necessity for training our dictators not only for acoustical effects but also in natural speech.

We use a time system which shows student attendance on a monthly card in the same way as the systems used in large factories. Our checking of the students' time is merely the result of a demand for tabular evidence of service given and is not intended as an indication of a student's achievement. The type of demand it satisfies is typically shown in what the department of Romance Languages has written into its description of the first two quarters' work in Spanish and French: "practical phonetics laboratory is provided for the use of all students in this course. As much as three hours each week of laboratory practice may be required as a part of the preparation of lessons." No wise and experienced teacher makes any use whatsoever of attendance figures in giving grades. There would be no more reason for it than the giving of a definite grade for mere attendance in class. But the class attendance record nevertheless has its place.

Where one instructor with the aid of a student assistant has to cope with the problem of making available to as many as eight hundred students during an eleven-hour day, ten to fifteen different lessons, it is inevitable that records are sometimes allowed to become dull. Where those students come from some thirty-five teachers in different language departments, it becomes increasingly necessary to have some kind of liaison since in our case the laboratories are operated independently. That liaison has been accomplished by consultations with the men in charge of the elementary work of the various departments but an even more satisfactory arrangement has been worked out with some of the teachers whereby they drop in for five minutes sometime during each day to exchange a word of friendly criticism. In this way they have first-hand information and do not depend on the student for news of current developments.

One of the difficulties we encounter in training students to understand the principle of the laboratory and its use is that many have been exposed previously to some type of translation method wherein they were held to the exact meaning of each word. Since not every teacher can carefully orientate the student a useful de-

vice is to give the student some modified form of instruction sheet like the following:

SPEECH LABORATORIES

You learn to hear by hearing, or to talk by talking, just as you learn to walk by walking.

I. Drill LABORATORY:

1. You are provided here with booth tables, machines, hearing-tubes and the recorded speech of all kinds of natives. So:
 - (a) You hear native pronunciation just as in the foreign countries.
 - (b) And hence you become accustomed to a wide variety instead of nothing but what formerly was often a distorted, painfully slow, class-room pronunciation of but one teacher.
 - (c) It is just as easy and pleasant for you as to learn your own language. You imitate, practice, and master:
 - 1st. New habits of pronunciation.
 - 2d. New habits of grammatical and idiomatic expression.
 - 3d. New habits of thought and "language feeling."
 - 4th. New words which sink in subconsciously, as in your native language, not by sheer forced memorization.
 - (d) In the olden days much blame for failure could be laid to the teacher who was supposed to drill you in class, and whose language was all you had to imitate. If the teacher's pronunciation was poor the result on the student would be evident.
 - (e) You have native models now. The whole burden of drill falls on you. If you fail it is your fault.
 - (f) The teacher has no more responsibility for an auditory failure than if you were a foreigner in this country, under his guidance as one who had volunteered to aid. The teacher is there to help you and keep record of the results of your work.
 - (g) So-called "lack of language ability" can no longer exist as in the olden days of endless grammar rules and tables and processes so entirely foreign to the manner in which you learned your own language. Many then failed in the foreign language. Now none but the *lazy* and the *lacking in general intelligence and ability*, fail.
 - (h) You talk, and listen, and imitate—you have certain habits to master, just as when you learned your English. *Anybody who speaks one language can learn another*, if he will, and if he follows proper guidance conscientiously.
2. What you do:
 - (a) Go to the drill laboratory each day at the hour you choose. The laboratory assistant will record your name in his roll, and you are then required to be there just as you are in class.
 - (b) Have the laboratory assistant place on the machine the record which

you are to use for tomorrow's preparation and show you how to control the machine.

- (c) Seat yourself and place a set of tubes in your ears.
 - (d) Note that you can hear the machine and yourself (because of the headphones conducting the sounds to your ear) but the tubes shut out what the others in the room are saying.
 - (e) *So practice out loud.* That is the main secret of success here. You cannot be understood by the others because they too have tubes in their ears. Hence the laboratory assistant will insist on your practicing out loud.
3. Your Aim-Pronunciation:
- (a) To learn to speak as the native does.
 - (b) In order to do so you form the new language habits and suppress such English pronunciation habits as cause mispronunciation.
 - (c) You keep these habits definitely in mind all during your practice and set your mind definitely to the task of applying them. Force your ear to hear what the habit indicates it should.
 - (d) You couple this with an attempt to imitate what is pronounced by the native whom you are listening to.
 - (e) You have before you, therefore, *rule* and *precept*. You have but to practice in order to master, though some will have to practice more than others. Such may come again any hour they desire.

PRELIMINARY INSTRUCTIONS

Lessons should be first practiced slowly and methodically, so that habits can be consciously applied and a feeling for them created. Speed should then be gradually and progressively increased after a few times of such practice, but in so doing one or two sentences at a time should be worked on, leaving each one only after it has been speeded up to normal, as the native would give it, and you are sure that each habit is correctly functioning.

Thus you start as the dancing master does with his beginner, when he slows each movement down, and says: "put your right foot here, then the left, there," etc. If he just got out on the floor and said: "do it this way" and went whirling off, you know what the result would be.

Of course nobody dances as slowly as the first steps have to be indicated. That slowness is artificial. Typewriting is the same. You cannot just sit down and rattle it off as the professional does. Some try to, and always thereafter "peck."

Normal slow speech and normal rapid pronunciation are almost two different languages: and when the first is speeded up it gives something entirely different from the latter. Perhaps we might illustrate by a characteristic English sentence.

Slow pronunciation gives: "What did you . . . ?" (1)
 Whereas normally rapid) "Wha di jew . . . ?" (2) or
 speech gives either) "What jew . . . ?" (3)

The foreigner who goes to a native and has him give his slow pronunciation such as the (1) above, then imitates it, and later speeds it up, inevitably acquires the "brogue pronunciation all have heard; "what-ə-did-ə-you?" (4). It is foolish to imitate a native's slow pronunciation.

If you will practice correct rapid pronunciation over and over until it is fluent, you should thereafter *have no trouble in understanding that expression* even when any native uses it, and *regardless of how rapidly it is given*.

If the teacher has to "slow down" on a question in order for you to understand, he knows you either have not practiced it, or you practiced it wrongly. The wise instructor will use this fact constantly to *judge your preparation and grade you*.

SUGGESTIONS

(a) Learn the trick of using the essential word in a question to start the answer. (e.g.) "¿Qué es Ana?" . . . Start with "Ana es una muchacha." "¿Quién es su papa?" . . . "Su papa es Onésimo."

(b) Other starts are: (for positive answers) "sí . . ."

(for negative answers) "no . . ."

(to gain time if in doubt or while you hesitate) "pues" . . .

(c) Start your answer as quickly as the question is finished. *Speak your starter immediately*, and you will find the rest of the sentence will flow automatically. "If you hesitate you are lost."

(d) Force yourself to think in the language; that is, use the expressions you have seen or heard, exactly as they "pop into your mind." The beginner sometimes gets the mistaken idea that to do so is servile copying; but that is the only language you know and is precisely what you should use. That is what the youngster does, and the main reason he learns a foreign language better than his father. Your English at best can be but a means to an end.

(e) Use all the expressions you know, wherever, and with whom-ever you can. Whisper audibly, the expressions which pop into your mind, on the car, walking, etc.

(f) In studying, Accept the Apparent Meaning of a word, tentatively until something indicates it is wrong. You normally do that in your English reading. The scientist does so constantly. You *eliminate the impossible, leave the probable* and from these *choose the most plausible*, of the conclusions before you. That forces you to think, in language learning, and many are foolishly averse to so doing.

In the department of Romance Languages, at Ohio State University, Professor Monroe in charge of the elementary groups of Spanish and French has substituted for the usual outside translation exercises dictated material based on the text. This is transcribed from records in the laboratory by the student. This department has fast and slow sections. They use the same laboratory schedule but assign supplementary work for fast sections. Another way of meeting the situation would be to divide the use of laboratory between fast and slow sections by alternate hours or half-hours. The limiting factors would be space and number of machines

Attendance figures in the laboratory are something of a criterion as to the length of time a department has been using the laboratory. The department of Spanish began using the laboratory in 1924. Their attendance average for fifteen classes during the first ten days of the fall of 1929 was 16 minutes per day. For the corresponding period in 1930 it was 28 minutes per day. The elementary French first started use of the laboratory in the fall of 1929. The first ten-day average for ten classes was 9 minutes. For the corresponding period in 1930 they had an average of 26 minutes. The department of German did not gain access to the laboratory until January, 1930. Their average attendance for four classes during the first ten days was 6 minutes. During the first ten days of the Fall quarter 1930 the attendance for eleven classes was 4 minutes.

Any department which attempts to set up and use a laboratory without first training its teachers very carefully in the use of that laboratory will inevitably get indifferent or negative results and in every such case the laboratory will be discontinued. Laboratory work requires coöperation and close study of the problems involved. It requires that someone vitally interested be in control of the teaching group. Another important and most discouraging fact for the administrator is that there are some teachers who cannot learn a new technique. In this group fall some who are quite energetic and really capable in a way. However, they simply cannot or will not change habits which they have built up for years and if pressure is brought to bear upon them they either fade from the picture or in self-defense do everything in their power to discredit the new method.

The teacher who fails to get results is the one who makes no attempt to use the laboratory consistently, who fails to relate the classroom work with the laboratory practice, who shows to her students by her very indifference the antipathy which she may have for a system which when properly used gives the good instructor the chance to show that he is getting results. The former will show the most patent ignorance of laboratory routine and problems. Any measurement of results must be based on carefully prepared tests which test only the factor desired and which are not dependent in any way upon other factors.

If I needed to be convinced of just what could be done with the laboratory I would work out and carry to a conclusion a program similar to the following:

- I. Consult at every step with a fully qualified educational statistician.
- II. Arrange a battery of preliminary tests to give all prospective subjects. Some of these would be:
 - A. Intelligence.
 - B. Previous language training.
 - 1. English
 - a) oral
 - 1) pronunciation
 - 2) articulation
 - b) silent readings
 - 2. Foreign languages.
 - a) oral
 - 1) pronunciation
 - 2) articulation
 - b) silent reading
 - C. Auditory
 - 1. 2A Audiometer
 - 2. Seashore discrimination of
 - a) pitch
 - b) intensity
- III. Grouping
 - A. Arrange two groups of at least 100 each.
 - 1. Division to be based on above and
 - 2. Unity of final aim of students.
 - B. Try to control all outside factors.
 - 1. Social
 - 2. Financial
 - 3. Physical
- IV. Statement of final aims of language training. Construct accordingly objective tests which measure specific abilities without being dependent on other language abilities.
 - A. These tests should be constructed in coöperation with a large number of teachers skilled in such work and must pass inspection by the statistician.
- V. Procedure
 - A. Choose successful teachers well versed in utilizing the laboratory as a tool.
 - B. Teach both groups in exactly the same way.
 - 1. Groups spend exactly the same amount of time in preparation but.
 - a) One group makes all preparation in the study hall.
 - b) The other group spends three fourths of its time in the laboratory at the beginning.

By the end of the year this will have been reduced to one fourth.

- c) Administer at regular intervals the prepared tests.
- d) The experiment should be carried for one full year.
- e) Carefully tabulate results and work out correlations.

An experiment worked out on the above lines would be, if conscientiously carried to a conclusion, a real contribution. Naturally it would require a high degree of coöperation. It should come from a group which wishes to give the method a fair trial before adopting it. The usual experiment is so sporadic and uncontrolled or dependent upon bias as to be entirely worthless.

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DEFENDING MODERN LANGUAGES BEFORE OUR CURRICULUM REVISERS

(*Author's Summary.*—A reading-speed, one half as rapid as in English, achieved in two years. Eight hours of actual reading in post-school life maintains and even enhances this ability. Can such an ability be justified as part of latter-day functional education?)

THE CURRICULUM of public secondary education is being revised. The revisers (superintendents, administrators, professors of Education, etc.) are not as a class favorable to Modern Languages, and yet they are generally still open to conviction. One fortunate consideration is that Modern Languages are a low-cost subject as compared with many of the newer subjects that are crowding the curriculum. The following presentation of arguments for retaining at least two years of Modern Languages in a standard high school, has been found effective on several occasions where the discontinuance of our subject has been under consideration. These arguments are here offered in brief form, not because they are necessarily new, but rather because they are articulated closely with the objectives of secondary education as avowed by the revisers themselves. As such they may be of value as part of the equipment of teachers of Modern Languages.

At the outset, we must give to the revisionists some definite and practical promises as to what can be expected of our subject. Most of these persons have studied foreign languages and feel that they have obtained no tangible results. Whether they actually failed to gain a practical reading speed in the foreign language, or whether they did possibly gain some mastery, only to lose it immediately from disuse, is immaterial, for they demand of their curriculum functional values in post-school life. To them our subject seems a failure. And yet they know that teaching methods have improved in recent years and consequently they are willing still to ask us whether we really can impart a practical reading speed in two years. Here we must answer them that *we can*.

Can we? It is indeed unfortunate that the Modern Foreign Language Study with three years for experimentation at its disposal, did not establish fully that we can. Many teachers would have demonstrated it under the most rigid experimental conditions. If we eliminate through prognosis tests or otherwise, a small part

(usually less than 10%) of the students who present themselves for a Modern Language, two years will yield a practical reading speed. Let us be definite here. By a practical reading speed is meant that the class will average a reading speed at least one-half as great as in thorough English reading. Many will achieve a greater speed.

At this point let us also answer the question as to the depreciation of this reading speed after the student ceases the formal study of the language. Eight hours of monthly reading in the foreign language will perpetuate this reading ability in post-school life and in cases where the individual reads largely in a special field of interest, it will enhance his reading speed to the point where it approaches his ability in English. This statement is based on observation.

We now approach the final phase of the argument. Assuming that a reasonable time spent in study will yield a practical reading speed and that eight hours per month of reading will maintain and even enhance this reading ability, can we now justify this subject in terms of functional values in post-school life?

At this point we turn the spear around for a moment and ask our curriculum-makers a pointed question about the individual that they will turn out as the product of functional secondary education. The question we ask is a simple one, although it may take several forms: Is this individual *educated*? Has he *intellectual interests*? Or, to put the question in another form, which nevertheless practically means the same thing, does he spend an appreciable amount of time in reading? Our opponents will admit that reading is an inevitable corollary of *intellectual interests*, and since most educationists are statisticians, they will even consent to fixing a certain number of hours as the norm of monthly reading for an *educated* individual. Let us accept the lowest figure: *Sixty hours per month*.

Our question now takes this form: Assuming that the educated individual reads a minimum of sixty hours per month, can we show that one eighth of this reading should be done in a foreign language? (Let it be remembered that this one eighth will be sufficient for maintaining reading speed in post-school life.) In answering this question we shall again meet the revisionists on their own ground. We shall defend this foreign-language fraction of reading from the standpoint of the fundamental objectives of education as avowed

by the curriculum makers themselves: *earning a living, health, citizenship, wholesome use of leisure.*

In defending our proposed fraction of foreign-language reading in connection with *earning a living*, we shall allow our opponents to name any bread-winner they choose: the baker, the butcher, the grocer, the barber, the farmer, the machine-worker—any one, whether high or low in the occupation, with the one reservation contained in our major premise, namely, that he be an *educated* individual with *intellectual interests* in his occupation. Then if it is a question of the grocer, we shall defend the proposed proportion of foreign-language reading in his occupational reading of grocer's journals, whether it be for the sake of distinctive advertising, show-windows, quality of goods, or sanitary handling. From the resulting progressive features in his business will come greater financial profit to himself and much sheer intellectual pleasure in his daily work. From the standpoint of society, which provided him his education, we have, through his foreign language reading, progress in the occupation of preparing and handling foods, since every progressive individual becomes a radiating center of influence. What is true of the grocer is true of the butcher, the baker, the candlestick-maker. It is increasingly true of occupations involving special sciences and reaches its culmination perhaps in the medical profession, where constant reading of foreign journals and reports is considered vital. Here we are touching one of the major objectives—*health*.

The major objective, *citizenship*, now includes *world-citizenship*. Need we insist that for a sympathetic understanding of other nations we should devote a fraction of our reading to the things foreign people themselves say and not what English-speaking people, including many far from disinterested agencies, say that they say? Let us have in every community a few readings of the foreign premier's entire speech as a counteractive for the headlines and detached phrases that travel so fast. We can go still further. The best members of every class studying French, German, or Spanish, should be given educational correspondents* in the country of the foreign language they are studying. To these potential friends, American pupils should write fine English letters.

* Any teacher in college or high school who desires such foreign correspondents for his students, should write to the National Bureau of Educational Correspondence, Peabody College, Nashville, Tennessee.

The foreign pupils (who are studying English just as the Americans are studying French, German, or Spanish) can readily read the English letters and will reply in the foreign language. Thousands of permanent international friendships will result in all progressive communities, and *world-citizenship* will become a reality of the heart.

The wholesome employment of leisure as a major objective, gives us a place for the time-honored reading of the masterpieces of foreign literature. Our foreign friends and journals can, however, give us many pleasures in addition to literature. They can teach us how to get out of an automobile and enjoy nature, how to walk, build camp-fires, and cook—all in a way somewhat different and yet intensely interesting and human. Even our recreation becomes standardized and stereotyped in America. A good remedy is real, practical contact with the best people in foreign countries.

Sometimes our opponents acquiesce to our arguments, only to ask a final awkward question: Will the individual not have to learn French, German, and Spanish, all three?—a thing that is as far-fetched for the average person to achieve as it is for the average secondary school to offer? Here we must distinguish between educating for individual values and educating for group values. If one third of the really educated individuals in a community or profession read French, another third German, and a final third Spanish, the values of each of the three foreign languages will be radiated to the entire group. A superintendent must remember that in addition to educating individuals, he is educating a community. This may mean that smaller high schools that can offer only one foreign language should periodically rotate from French to German to Spanish.

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NEW OBJECTIVE IN MODERN LANGUAGE TEACHING

(Author's Summary.—Instruction of modern languages in secondary schools should stress the aesthetic view-point and emphasize the ethical element wherever and whenever possible. College students studying modern languages should be divided into three classes according to their reasons for studying a foreign language.)

THERE is at present quite a heated controversy rife among modern language teachers as to the aim of modern language study. Some maintain (among them the best minds of a great number of college professors) that the present method, the direct method, which lays the main stress upon oral, grammar, and written work must be greatly modified if not changed, and emphasis laid upon reading, "extensive reading," especially in view of the fact that the majority of our pupils can not devote more than two years to this subject in the secondary schools. Others aver (backed mostly by high school teachers) that the aim of language instruction is the attainment of a certain dexterity in speaking and writing which they also regard as a great aid to reading.

I can not agree with either. I believe that the objective of language study, modern or ancient, in America should be aesthetic. For of what profit is it to our average boys and girls (and we are dealing with the average and not the exceptional) whether they have acquired skill in speaking or in reading, even assuming it could be attained?

The advocates of "extensive reading" believe that by pursuing that course the pupils will also be stimulated to read even after they have departed from school. Reading they think should and can be learned by reading, just as, for instance, swimming is learned by swimming. In other words, things should be acquired by doing. This is true to a certain extent. But until a certain measure of efficiency is secured in any function there must needs precede preliminary, oftentimes, arduous and tedious exercises. Even a swimmer has to practice certain strokes before he will feel safe to venture out into the deep.

Any one taking up the study of a musical instrument, say the piano, knows what excruciating exercises he has to go through until he has reached the stage of enjoyment, appreciation and self-dependence. Even the most talented, nay geniuses, have to undergo

a severe apprenticeship. Jean Christoph's father, Melchior, cracked little Jean many a time over the knuckles when he taught him piano-playing. The grandfather consoled him by saying "qu'il valait bien la peine de souffrir un peu pour le plus bel art et le plus noble que fût donné aux hommes, pour leur consolation et pour leur gloire." So it is with every discipline. The learner must go through a rigorous preparation before he can attain any sort of proficiency in order to find pleasure in the work in which he is engaged.

The belief that by "extensive reading" the pupils will be led to read even after they have left school and are no longer under the tutelage of an instructor, is, to my mind, a pious wish, father to the thought. I for one do not see why this should even be expected of the average individual. It seems that the erudite gentlemen are oblivious to the fact that we are dealing mainly with average material. Those of more than average ability will take care of themselves. We need not worry about them; it is the *hoi polloi* that we must be concerned with. How can any one with common sense expect a boy or girl of average faculties to continue reading in the foreign tongue after he or she has left school, even after the most "extensive" reading course, considering that the study itself is required, or rather enforced by the iron-clad system? How many of our boys and girls do actual reading, reading worth while, after they have left school, in their own vernacular? What is it they really do read? The majority read nothing but the sports page in newspapers (in many papers presented on the first page) and the head lines. Many do not even read that; they merely glance at the pictures which the tabloids amply provide.

The boy and girl of the laboring class are on the whole too exhausted physically and mentally to harbor any craving for reading which would entail any mental exertion. Their mental diversions are supplied by cheap and oftentimes harmful movies. Ergo, it is out of the question to expect them to read in a foreign tongue, even if they were able to, which of course, they are not.

It is also asserted that unless such a course is followed the pupils will forget what they have acquired during the years of study.

Is that all they will forget? Why, if that were the reason, we might cease teaching them other subjects as well and revert to the three R's. Would anyone even suggest it? We forget so many things we have learned, especially in school. It is impossible to re-

member everything; it is not even desirable. Sometimes we are anxious to forget things, but in spite of ourselves are unable to do so. Who does not recall the story of Themistocles and the Sophist! The latter proposed to teach the former for a certain fee to remember all things, whereupon Themistocles offered to pay him double the amount if he could teach him how to forget some things.

Of course, if we could change the system of education and give the boys and girls an education commensurate with their aptitudes the situation would be altogether different. A boy or girl who possesses no ability for languages, mathematics, physics et al, but a mechanical bent would not be forced to study these subjects. Why should a student be compelled to study a subject he has neither inclination nor aptitude for? My daughter, while in college, was obliged to study calculus which she abhorred and detested and which caused her a good deal of trouble. After strenuous efforts she managed to pass her examination, obtaining, to her great surprise, a B. No sooner, however, was it over than she threw her mathematics overboard, feeling happy that she was done with it, and that she did not have to continue the subject any more. The same applies to many, many others.

Would it not be better if they were taught a trade in consonance with their ability and inclination? We would have less failures and misfits, less crime and fewer prisons, and a good deal of money and energy would be saved and the students spared a great deal of worry and anguish.

As a matter of fact, I am of the opinion that everyone should learn some sort of trade. Among the Hohenzollerns it was customary that each member of the family was equipped with some trade. Ex-emperor William, for instance, is said to have learned bookbinding. If the German people had not been so foolish as to maintain him in luxury and splendor, while they were starving, he would have been forced to fall back on his trade, and it might have been a fine thing for him to have practiced an honest craft. Among the ancient Jews there was a custom prevalent which made it incumbent upon the father to teach his boys a handicraft. Thus Spinoza was by profession a lens maker by which trade he eked out an honest and honorable existence. Would that our politicians had learned some trade; we would probably have less graft and fewer politicians.

Ibsen's biographer relates that he used to sew on his own buttons, though very badly, declaring that what he could do himself he did not want others to do. Had he been taught sewing he would have made a better job of it; as it was, his wife had to do it over clandestinely.

But what is the use, we have to face reality; we have to reckon with facts as they are. Our system of education is rigid, iron bound and will, very likely, not be changed for a long time to come; meanwhile our children will be compelled to study languages and other subjects, whether they have any aptitude for them or not, whether they want to or not. It is, therefore, imperative, I believe, that we change our viewpoint, our objective and do not deceive ourselves with catch words, such as utilitarian, disciplinary et al. As far as the teaching of language is concerned, and taking conditions as they are, our objective, as stated above, must be aesthetic.

The poet Heine relates somewhere that his cobbler was very fond of quoting Latin, remarking "ein bischen Latein zierte den Menschen," (a little Latin adorns a person). This dictum he would, in all likelihood, have applied to other languages as well, if he had studied any others. He was poor, had no earthly possessions to speak of from which to derive pleasure and enjoyment save these bits of Latin which, as it were, constituted his jewels; he felt very likely that he, too, was somebody above the vulgar.

Felix Adler in a public lecture once asserted that he would not take anything in the world for his knowledge of Greek because of the pleasure it afforded him.

However, neither Heine's cobbler, nor Professor Adler, America's distinguished moralist, claim any disciplinary, utilitarian, or cultural merit for their knowledge of a foreign language; rather one purely aesthetic.

If our boys and girls after leaving school can cite a few German, French, or Spanish proverbs, recite a few bits of poetry, sing a few songs, and understand easy passages, we ought to be satisfied. Such an acquisition, as insignificant as it may appear, is, I believe, no mean achievement. The boys and girls will have the consciousness of a spiritual experience they have had which may or may not be worth much *per se*, but which ought to count for something. All other aims, ideals, objectives (call them whatever you please) are, to my thinking, futile, fallacious, unreasonable, and—unattainable.

The claim made for languages, mathematics et al. that they have a mental disciplinary value very few will sustain; we need no psychologists with psychological experiments to substantiate it. Any and every experienced and honest teacher can tell you that you can not give a student brains or so called *Sprachgefühl*, you can not develop his brain-power by language, mathematics, science and what not, if he does not have any. A dullard will remain a dullard no matter what you may teach him.

If a scholar or any intelligent person tells you that he owes his *logical* reasoning to the study of mathematics, Latin, Greek, or German, he indubitably deceives himself. Without the study of any of these disciplines he would in all probability have thought just as logically. For do not people without any "education" whatever reason logically?

Incidentally, there is also a claim brought forth for Latin that it is a great help to English. This, too, to my mind, is a fallacy. Some time ago I asked some one, who made this contention (who, of course, had been a student of Latin) with what Latin words he connected "anxious, pecuniary, tribulation," for example. There was a blank gaze. He was not aware of the fact that "anxious" (to which also "angle" belongs) was related to *ango*, narrow in, oppress, the same as the German *bange*, anxious; "pecuniary" to *pecus*, cattle, evidently referring to primitive times when barter was done in cattle, when it took the place of money, like our "fee" originally meaning cattle; "tribulation" to *tribulum*, a wagon with spiked broad low wheels for the purpose of crushing out the grain from the ears, a sort of threshing machine.

The protagonists of "extensive reading" fail to heed a very important factor, to wit, that in order to be of any worth, it must be preceded by intensive reading. Of what earthly use is it to any one to have read reams of pages in a slipshod, flippant manner? Is it not more profitable to have read a small quantity and mastered it? With the thorough mastery of a thing there is also coupled a certain sense of satisfaction, a pleasant feeling, whereas with looseness there is associated a certain painful feeling of insecurity. Moreover, our young in their plastic and receptive age need training in accuracy and thoroughness very sorely. Reading in a foreign tongue must be checked up as carefully as possible, for there is danger in the acquiring on the part of the learner wrong concepts which must be avoided.

There is a current anecdote of an American girl, who, with a dictionary in her hand, called a porter at a railroad station in Berlin, exclaiming:

"Sind Sie verlobt (meaning *engaged* to be married), ich will einen Mann haben," (I want a man, signifying also a *husband*) whereupon the latter replied: "Es tut mir leid, ich bin verheiratet und habe sieben Kinder." (I regret, I am married and have already seven children.)

Whatever the pupils study in the foreign tongue they must first get a clear understanding of it in their own, that is to say, they must translate it into English: this should be a *conditio sine qua non*. Moreover, I believe that it also serves another purpose, viz., to improve the English of the pupil, for he is compelled, or ought to be, to use his choicest, his best English in his translations. Strange as it may seem, students appear to be quite fond of this kind of work. I know many teachers have made observations to that effect.

There are some, who maintain that translation from a foreign tongue into English is detrimental to the latter. I do not think such to be the case; rather the contrary. Horace Greeley, who certainly wrote forceful English, is said to have stated that he owed his ability to do so, to translations from alien tongues into his own.

In the case of young children, whose ideas are not fixed and whose knowledge of the mother tongue is too limited there is, indeed, danger of confusion. Adolescents or adults, however, who relatively have a command of their native language, and who are studying it under masters, certainly ought to improve their English by translation, provided that their teachers in the foreign tongue possess a thorough mastery of English and see to it that their pupils employ the best English.

When the pupils have learned the meaning of the foreign text then and then only should English be discarded and the text be worked out in the foreign tongue in as many ways as possible, in such forms as the story and letter, verbal and written, if the matter lends itself to dramatization, also in dramatic form.

Drilling of isolated phrases is absolutely useless. Whether a boy or girl can say in a foreign language, *comment allez-vous? à quel tal? or wie geht es Ihnen?* is of no consequence and utterly valueless. But a connected practical conversation, as for instance: "Bring me a cup of coffee, black, or with cream, a roll and butter, or please tell me

how to get at my destination" et al. may occasionally serve a useful purpose.

An anecdote is told of an American, who, while traveling through Spain, was forced to stop in a little town because the locomotive had broken down, while it was being repaired our American friend became hungry, entered a restaurant and asked for "café" which was the only word he knew. The waiter brought him black coffee. He wanted, however, cream with it. As he could not make himself understood he struck upon the ingenious idea of drawing a cow. This drawing he exhibited to the waiter. The latter with great glee rushed out of the room and soon returned with two bullfight tickets.

An acquaintance of mine, a young business man, told me some time ago that, while he was in Paris, not knowing what the courses on the menu meant, he would furtively glance at one of the guests and order the same food; the result was that he had to eat many a dish which was distasteful to him. Another gentleman, a physician of some repute, while attending an international medical congress abroad almost starved because of his inability to make himself understood in the vernacular.

Although such predicaments could only happen to a few, yet it would do no harm, if such trifles were taken up even with the mass. Even in this there is some æsthetic element, i.e., the consciousness of the pupil to be able to express his wants in a foreign tongue. The question arises how to attain the æsthetic objective in the most effective, least troublesome way, within the short time allotted.

In grammar the pupils must be drilled, but this drill must not and does not have to be extended over too long a period, as is being done now. It is sufficient that the pupils get a skeleton-knowledge, so to speak, instead of being introduced into the niceties of grammar which may delight the heart of a grammarian, but which invariably cause anguish to our youngsters. The grammar instruction should be spiced with proverbs, short stories, and songs.

The proverbs and songs are of great help in fixing grammatical forms, construction, and vocabulary. As a matter of fact, I teach my students, who are of a rather mature age, grammar entirely by proverbs. I believe this could also be attempted with children of secondary schools. As an illustration let me take the following proverb: "Das Auge des Herrn macht das Vieh fett, düngt den Acker."

(The eye of the master makes the cattle fat and fertilizes the soil—meaning that the owner, in order to succeed, must supervise everything himself and not leave it to others.) This saying contains an abundance of grammatical material: gender, case construction, and verbs. Moreover, it contains cognates related to English which tend to make the instruction a little more interesting. *Auge, eye* (old English *eage*) retained in *window* (originally *windauga, eye of the wind*). *Herr, master* or *sir* related to *hoary*, meaning *older* or *elder* like *sir* from Latin *senior, elder*; *Vieh* (cattle) English *fee* also *fief* (from Old French); *fett* English *fat*; *düngt*, English *dung*. Maturer students are informed that this word, in Middle High German *tung*, also meant a subterranean winter dwelling covered with dung in order to keep it warm, used for weaving, storing of grain, and refuge from the enemy as stated by Tacitus in his *Germania*, chapter 16.¹

In Lithuania the peasants are still in the habit of covering their hovels with manure in order to keep out the wind and cold. *Acker, acre* (field) related to *act, agent* from the Latin-Greek *ago, to drive*, referring to the time when cattle raising was the chief occupation and cattle were driven to pasture, indicating that it preceded agriculture.

Aside from this kind of information the proverbs can be made to impart, they afford the students a sense of pleasure in being able to quote them in a foreign tongue on befitting occasions, like Heine's cobbler.

Singing must form an integral part of modern language instruction. Aside from the practical, in that it offers an effectual aid to the increase and enrichment of the vocabulary fund by the committal to memory of songs, and to the fixing of grammatical constructions, it also contains in addition an aesthetic and inspirational factor; it tends to instil joy and enthusiasm in the students.

It is often advisable to start the lesson with a song in order to put vim and vigor into the youngsters, or to sing a song during the lesson when they show signs of fatigue in order to arouse and stimulate them, as is done with weary and worn out soldiers during their tiresome marches.

¹ Solent et subterraneos specus aperire eosque multo insuper fimo onerant, suffugium et receptaculum frugibus, quia rigorem frigoribus eius modi loci molliunt, et si quando hostis advenit, aperta populatur, abdita autem et defossa aut ignoratur aut eo ipso fallunt, quod quaerenda sunt.

But songs can and should be made a fruitful field for cultural, historical, and literary explorations. When, for instance, I sing with my students the song of Florian Gyer, sung by the rebellious peasants in 1525, I take occasion to call their attention to the reformation period, the cause of the uprising, and Luther's attitude to the peasants, comparing this historic event with that of Wat Tyler. The teacher does not necessarily have to spend much time on it; he can simply tell the students to read it up in some encyclopedia or some history and report on it. My college students I also inform of the drama *Florian Gyer* written by Gerhard Hauptmann and Goethe's *Götz von Berlichingen* which they are advised to read in English. Such a procedure also serves as an excellent means of correlating various subjects.

The journeyman's lay *es, es, es und es . . .* (it is a hard decision) offers an opportunity to tell the pupils something about the guilds and about Hans Sachs, the shoemaker. With my college students I also discuss Wagner's opera, *Die Meistersinger*. When songs by Schiller, culled from *Wallenstein* or *William Tell*, are sung the pupils should be urged to read the respective plays in English translation; and when Heine's *Grenadiere* are sung the Neapoleonic period and the Neapoleonic dominance over Germany should be referred to. All these songs reflect historical, cultural, and literary epochs.

Songs as everything else must first be translated into English in order that the pupils understand what they sing, and once they do understand, their singing is no longer mechanical, but emotional, soulful. It is astounding to see with what fervor and verve they sing foreign songs, when they know the meaning.

Recently we had a singing contest in German; the leader of one of the classes was a lad by the name of Clancy. The vim and inspiration with which that lad led his class was the best evidence of the hold singing has on the students. And when they have left school or college, let them forget whatever they have learned in German, but the melodies with the words will cleave to their memories and hearts and accompany them through life. Isn't this worth a great deal? And the pupils can easily acquire from twelve to fifteen songs a semester. Two years' study would give them quite a fund. In college the students can, of course, learn many more.

After the pupils have obtained a fair grammatical working

knowledge (which can easily be secured in one term) short modern plays, to be changed off with short modern novels bearing on life, should be read, for the interests of the young are much more centered in the present than in the past.

The classics which cause the pupils so much worry and annoyance should be read in English translations. It makes little difference in what language they read them as long as they become acquainted with the cultural aspects and derive pleasure from the reading. In their own tongue, moreover, they could read perhaps twenty-five times as much as they can in the foreign tongue with great difficulty and labor. This applies even more so to the ancient languages.

Who has not come across many men and women, who are finely educated, well conversant with foreign literature but are without the knowledge of any foreign tongue at all? Goethe also was of the opinion that one could get along well with translations, citing as an illustration Frederick the Great, who derived just as much benefit from reading his Cicero in a French translation as those who read it in the original.²

Dr. Alexander Meiklejohn, founder of the Experimental College at the University of Wisconsin, seems to be of a similar opinion, for all the books (and a mighty fine list of books) the students of his experimental group are required to read and write reports on are in translations by which they obtain in the shortest possible time a solid and broad education. In this, I am sure, they have a great advantage over the students who pursue the regular college course, for their attention is not distracted and their time not taken up with laborious study of language, mathematics, science *et al.* They are able to devote their entire time to the acquisition of a broad education.

One element, however, and a very important one, nay the most important I miss in the otherwise admirable educational scheme of Dr. Meiklejohn, namely the ethical, for "what doth it profit a man to gain the whole world and lose his soul?"

² "Und dann ist wohl nicht zu leugnen, dass man mit einer guten Übersetzung sehr weit kommt. Friedrich der Grosse konnte kein Latein, aber er las seinen Cicero in der französischen Übersetzung eben so gut als wir andern in der Ursprache." *Gespräche mit Goethe von Johann Eckermann*, edited by A. v. d. Linden, v. I. Leipzig, published by H. Barsdorf, 1896, p. 90.

The schools, colleges, and universities, I believe, have grievously sinned against humanity. They have been all along laying stress upon the training of the mental faculties, the memory, reason (wherever it can be trained), and the imagination, but have utterly disregarded the training of the emotional faculties, in common parlance, the heart. The results have been and must be disastrous. What a sorrowful spectacle presents itself day in, day out to the observer! We see men (our supposed leaders) standing high in the church, society, and community, contributing liberally to church, charity, and "education," and yet relentlessly exploiting their workingmen (I advisedly refrain from using fellow-men), robbing orphans, widows, and the poor. The recent investigations of judges, bankers, brokers have brought it out graphically enough, and daily sights in Wall Street where the poor are allured to immolate their life savings upon the altar of Mammon are sufficient evidence of my contention.

And those very men are finely educated and cultured (a good many of them are college-bred), well conversant with the best in literature and in the fine arts; many do not hesitate to pay half a million for a Holbein, a Velasquez, or a Rembrandt.

Then why are they so brutally individualistic, so utterly callous to the woe and weal of others? Because their education, their culture lacks an ethical foundation; it has been built upon the brain and not the heart. This, I venture to say, is the cause of all our ills. *Quo vadis!*

It might be contended it can't be done. I maintain that it can and must be done; and it should be begun in the elementary schools if not in the kindergarten, and if needs be I am willing to show how it can be done. The teachers of modern languages especially have missed a golden opportunity in not stressing the ethical factor in their instruction, for they have ample occasion to do so.

There is another omission I find in Dr. Meiklejohn's educational scheme, which I highly value and which, I believe, points to the inauguration of a progressive system of education. It is that it allows students to let subjects for which they have shown aptitude and predilection in the secondary schools and which they have already acquired at the expense of great labor, fall in desuetude. If a student did show proficiency and liking for French, Spanish, German, Latin, or Greek, for instance, he should be required to read

books in those respective languages; or if he manifested special interest in science he should be urged to continue his scientific studies as well.

But lo and behold the hostility on the part of professors as well as the laity to that experiment! And it is psychological and natural, for people are not willing to give up something that has been handed down to them for generations and to which they have been accustomed to since their childhood. The experience we had in recent years with the simplification of English orthography upon which the late Mr. Carnegie spent a little fortune illustrates how deeply rooted tradition and custom are. The people were all up in arms; the hue and cry was raised that the English language would go to wreck and ruin if "balk, knee, would, et al." were spelled without the letter "l" and "k" respectively. President Roosevelt had to withdraw his message to Congress from the printer and expurgate the small number of words to which he had applied simplified spelling. We simply have to reckon with the conditions such as they are.

If we could change our system of education we might eliminate many a subject that has no material bearing, language included, and seek a substitute for them. Inasmuch as we can not do so, we must evaluate our objective by stressing the aesthetic element in language teaching.

The utilitarian commercial value of the study of foreign languages was exploded some years ago. When America entered the world war there was an opportunity for some opportunists, who had an ax to grind and who looked askance at the growth of German in the secondary schools and colleges, to oust German. It was replaced by Spanish, supposedly for the "sake of business expansion with Central and South America."

Pupils were led to believe that new lucrative positions would be opened up. This, as is well known, proved a bubble and soon burst. In the first place the average pupil could never have acquired a sufficient command of the language to fill such prospective positions; secondly there could never have been such a number of jobs as to accommodate all the prospective applicants; thirdly there is and was no need for it, for English is used in commerce the world over.

Inasmuch as the much heralded prospects did not materialize,

there has been a constant decline in Spanish. This experience, surely, ought to serve as an object lesson to those who advocate the study of a modern language for commercial reasons.

In college we face a somewhat different situation. Here we deal with more mature students, who, on the whole, possess better mentality than the average pupils in the secondary schools, and who also spend more time on language study. Here we ought to be guided mainly by cultural and utilitarian motives, the aesthetic would be a natural corollary of the former.

The students ought to be grouped into three classes, into those, who wish to pursue the study of a language for the sake of the language itself, for the purpose of being able to read foreign literature in the original and of being able to speak it; those, who desire to specialize in it for the purpose of teaching it, or for the purpose of entering the diplomatic service; and finally those, who wish to study it for scientific reasons because of the dearth of English translations in specific fields. Under the present conditions the latter, who have no interest in cultural matters are constrained to study literature; time fruitlessly spent they could utilize for some other purposes.

At the outset all should receive the same foundation, that is to say, in the first semester the students should all be trained alike in the fundamentals. After this has been accomplished, the classification should be made in accordance with their interests. It is, therefore, essential that the beginners get the best teachers in order to insure a sound and solid foundation, for it is almost painful to see students struggling in advanced courses because of lack of thorough ground work.

Let the educators remember that the world is progressing and that they owe it to the youth of our land, who are to be its future leaders, to assist them in their progress and not hinder them by clinging to old and outworn traditions and methods. Is it not time that they stop, listen, and—reason?

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SELF-DIAGNOSIS AS AN AID TO TEACHING FRENCH SOUNDS

(*Author's Summary.*—Careful planning for phonetic instruction is important, but pupil motivation is of greater importance. Self-analysis is indicated as a possible aid.)

SECONDARY school pupils stand on the borderline between dependence and reasonable independence. In phonetics the degree of self-help which they may be expected to exert is exceedingly small. This has come to be universally recognized since 1882.¹ But practice lags far behind, principally because there is no consensus as to method. This confusion has been unfortunate for pupils. In a place where self-help is impossible they have received little aid of systematic character. The day of one week's introduction to foreign sounds at the beginning of the course is unhappily not yet past. Professor Mercier has splendidly expressed this truth: "The tragic fact about French in the high school is that because of the confusion as to method and failure to recognize the demands of the laws of habit, sufficient attention is not given to pronunciation at the start to have the pupils develop the new set of habits necessary. They therefore are allowed more and more to pronounce French words with American speech habits. . . . Junior high school teachers and high school teachers should therefore recognize that the linguistic future of their pupils is in their hands. The chances are that if they do not do their work properly, their pupils are spoiled for life, linguistically speaking."²

The problem of phonetic instruction is one of lesson planning and pupil motivation. Careful lesson planning is particularly necessary because many textbooks do not include phonetics in the main text, but relegate them to the introduction, supplements to lessons, or appendix.³ The teacher needs an adequate set of reference books for such planning. The following may be suggested:

¹ The date of Viëtor's *Der Sprachunterricht muss umkehren*.

² Mercier, *Junior French*, page 350.

³ This is the result of disagreement among teachers. "Many teachers make no use of . . . Introductions on pronunciation, preferring to give their students the pronunciation of words as they occur in the text, and to deal only with such sounds as they may have an immediate opportunity to practice." Shelton, *Minimum Essentials of French*, page iii.

Ripman, *Elements of Phonetics* (Dent) or its parent Viëtor, *Kleine Phonetik* (Reisland, Leipzig), Passy, *Les Sons du Français* (Didier, Paris), Geddes, *French Pronunciation* (Oxford), Mercier, *French Pronunciation and Diction* (Silver, Burdett), Rousselot and Laclotte, *Précis de Prononciation Française* (Welter, Paris), Klinghardt and de Fourmestraux, *French Intonation Exercises* (Heffer, Cambridge), Martinon, *Comment on prononce le français* (Larousse, Paris), Nitze and Wilkins, *Handbook of French Phonetics* (Holt), Nicholson, *Handbook of French Phonetics* (Macmillan), Michaelis and Passy, *Dictionnaire Phonétique Français* (Meyer, Hannover and Berlin), and Hempl and Passy, *International French-English and English-French Dictionary* (Hinds, Hayden and Eldredge).

More teachers fail on the side of pupil motivation than in lesson planning. No one who has taught French will deny that "breaking the ice" for unfamiliar sounds and destroying prejudice among those who are studying (or claim they are studying) for reading requirements only are procedures which require considerable tact. Pupils need the kind of motivation which comes from self-appraisal and self-checking during study. They should be first made familiar with the content of phonetic work in beginning French through some such simple outline as the following:

PHONETICS TO BE TAUGHT AND TESTED IN FIRST YEAR FRENCH

1. Vowels:

- (a) the a group:⁴ middle a⁵, close a (a before r), open a, nasal a.
- (b) the e group: open e, close e, mute e, nasal e.
- (c) the o group: open o, close o, nasal o.
- (d) the vowel ou.
- (e) the vowel i.
- (f) the vowel u.
- (g) the eu group: close eu, open eu, nasal eu.

2. Semi-vowels:

⁴ When especially taught, phonetic symbols could of course be used in place of the terms suggested here.

⁵ The practice of distinguishing at least three a's besides the nasal seems to be growing in favor. Cf. Rousselot and Laclotte, *op. cit.*, page 31 (also applied to other vowels), Mercier, *French Pronunciation and Diction*, page 26, Van Daele, *Phonétique du Français Moderne*, page 9. Mercier uses the symbol [a] to designate this sound, while Van Daele prefers [α]. Mercier represents close a by [aʳ].

(a) ou before a vowel.

(b) u before a vowel.

(c) i before a vowel.

3 Consonants:

(a) consonants which present especial difficulties: r, gn, l, liquid l.

(b) consonants which show slight differences from corresponding English consonants. ("The gay deceivers" or "false friends.")

The problem once presented to the student, and proper instruction given upon part of it, opportunity for self-appraisal, or individual rating, is in order.⁶ This individual rating would by no means exclude objective control or testing by the teacher. It would fulfil, however, the purpose of pupil motivation and be a step in the direction of self-appraisal leading to greater independence in study. Two self rating scales follow:

I.

PRACTICE FOR VOWEL DISTINCTIONS

Directions: Pronounce carefully the words which follow. In each group try to distinguish between the vowel indicated in one word and the word which follows. If you can make the distinction, check K ("I know it"); if doubtful, check D ("I am doubtful"); if you do not make the distinction, check N ("I do not know it").

- | | | | |
|--|---|---|---|
| 1. The a group: dame, parler, dans, pas. | K | D | N |
| 2. The e group: été, fête, le monsieur, vin. | K | D | N |
| 3. The o group: l'homme, la faute. | K | D | N |
| 4. u and ou: vous, une, Louis, lui. | K | D | N |
| 5. u and i: le fils, une plume. | K | D | N |
| 6. The eu group: deux, le beurre, un garçon. | K | D | N |
| 7. Nasal vowels: un, bon, vin, blanc. | K | D | N |

II.

SELF-TEST OF HABITS

Directions: Check the things you do in studying pronunciation:

1. I look at the book and imagine how the words sound.
2. I go to the mirror and watch the position of my lips, teeth, tongue.

⁶ The suggestion for such individual rating comes from Buckner, *A Program of Testing for Junior and Senior High Schools*, page 55. (Published by the author at the University of Pittsburgh.) The symbols K, D, and N, used below, are likewise from Professor Buckner's syllabus.

3. I feel my palate with my tongue to make sure that my tongue is in the correct position.

4. I read aloud to myself in my room.

5. I read aloud to the baby, the family, or anyone else who will listen.

6. I try to talk to French people.

7. I listen to French songs on the radio and phonograph.

(If you have a phonograph, list the names of the French records in your home.)

8. I try to say things in French to my friends.

9. I pay no attention to pronunciation, because I only want to learn to read French.

The purpose of such self-rating is not grading. Indeed, it would be of little importance whether the instructor looked at the rating scale after the pupil has finished it. *What does matter is whether the student has been guided and motivated to further effort in the study of pronunciation.* Still less would such scales lend themselves to statistical treatment, even if the teacher did examine them. They might yield some information as to the effect of the particular procedure used by the instructor to motivate the study of phonetics.

Whether pupils grow or fail to grow in pronunciation must depend upon their study time activity. As stated in the beginning paragraph of this article and emphasized by modern writers on education,⁷ the secondary school aims to prepare pupils for independent study. Devices such as those here suggested will aid in attaining that objective.

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⁷ Cf. Morrison, *The Practice of Teaching in the Secondary School*.

ACTIVITÉ LITTÉRAIRE À LA COUR DE MARGUERITE D'AUTRICHE: MICHEL RIZ (RICCIO)

(*Author's Summary.*—This paper deals with the intellectual life at the court of Margaret of Austria, Regent of the Netherlands from 1507 to 1530. One manuscript is brought forward which is dedicated to this princess.)

SI LA Renaissance a apporté d'importants éléments de nouveauté, si, avec Michelet, on fait honneur au XVI^e siècle de la double découverte de l'homme et de l'univers, il semble, pourtant, qu'on ait négligé un peu trop tout ce qui, dans la Renaissance, vient du Moyen Age. Non seulement la phraséologie, l'abus des citations, le goût des allégories et des symboles, non seulement la langue même, mais aussi les habitudes d'esprit des scolastiques se retrouvent chez ceux qui parlaient de renaissance ou plutôt de restauration. Pendant trop longtemps on a dit que, depuis le moment où Louis XI a succédé à son père en 1461, jusqu'à l'avènement de François I, il n'y avait rien eu dans la littérature que des œuvres fades et ennuyeuses. Il est vrai qu'en 1463, deux ans après le *Grand Testament*, Villon disparaît, que la dernière pièce intéressante, la célèbre *Farce de Maître Pathelin*, semble avoir été écrite en 1464. Si, en effet, le règne de Louis XI a commencé sous des auspices favorables, on sait que Louis XI s'intéressait plus au succès de ses intrigues politiques et diplomatiques qu'à la floraison des lettres et des arts. Et, ce n'est qu'aux environs de 1515, dit-on, que reprend la tradition interrompue. C'est alors, dans quelques ballades qui semblent être de cette époque, qu'on voit en Marot un poète-étudiant, à la manière de Villon. Entre l'avènement de Louis XI et celui de François I, il semble qu'il y ait une coupure. Le lien qu'on peut discerner entre le XV^e et le XVI^e apparaît plus nettement, si l'on considère l'activité littéraire de deux cours étrangères, la cour des ducs de Lorraine et celle de Marguerite d'Autriche.

Marguerite d'Autriche est née en 1480, de Maximilien d'Autriche et de Marie de Bourgogne. Maximilien, un des derniers princes du Moyen Age, est une figure particulièrement intéressante. Très généreux, fastueux, grand admirateur des doctrines des siècles précédents, il occupait ses loisirs à lire des chroniques et des romans. Il avait chargé sept historiographes du soin de rechercher les origines les plus illustres de sa maison. Il dictait l'histoire de son père et la sienne. On a conservé vingt-deux ouvrages qu'il a ou bien écrits lui-même ou, du moins, inspirés.¹ Il protégeait les hommes

¹ Cf. La très belle introduction de Paul Zifferer dans le catalogue de l'exposition d'art autrichien à Paris en 1927.

de lettres et les artistes. Voilà le prince cultivé, le Mécène, dont Marguerite d'Autriche a suivi l'exemple.

Tante de Charles-Quint et aussi de François I, vivant à l'époque de Henri VIII et du sultan Soliman, des Papes Jules II et Léon X, régente des Pays-Bas de 1507 à sa mort en 1530, Marguerite a été ce que Michelet appelle "un grand politique." Beaucoup d'historiens se sont occupés d'elle de ce point de vue; mais il semble qu'on ait un peu laissé de côté l'influence qu'elle eut sur les hommes de lettres et les artistes dont elle aimait à s'entourer à la cour de Malines.

Si la France du XV^e siècle avait été épuisée par des troubles intérieurs et par la guerre de cent ans, la Bourgogne, au contraire, prospère et riche, avait accueilli les poètes, les historiens, les peintres, qui étaient à la recherche d'un gagne-pain ou d'une pension, grâce auxquels ils pussent s'adonner plus ou moins librement à leurs occupations intellectuelles.

On a attribué à Marguerite d'Autriche des poésies empreintes de mélancolie, de découragement, quelquefois d'un peu d'amertume ou d'ironie et d'où s'exhalent des plaintes et des cris de révolte contre le sort. Tous ces "motifs" font partie, il est vrai, de la tradition. Les descendants des troubadours se sont toujours plu à chanter la tristesse et la souffrance; mais on trouve dans les "albums" de Marguerite d'Autriche des vers qui semblent particulièrement sincères. Tandis que beaucoup de poètes étaient obligés, par leur métier, de manifester des sentiments de deuil, de composer des chants funèbres, Marguerite d'Autriche donne l'impression d'avoir exprimé ce qui lui était personnel. La devise qu'elle avait finalement choisie était celle-ci: "Fortune, Infortune Fort Une." Deux interprétations en ont été proposées. D'après certains commentateurs, il faudrait lire la devise avec trois mots et y voir une allusion à la roue de la Fortune. Pour d'autres, au contraire, le sens serait celui que C. Grapheus a traduit ainsi: "Fortuna infortunat fortiter unam." Dans un des manuscrits² des "albums," on trouve ce vers: "Fortune fortuneoit fort une." Il semble que le goût des contemporains de Molinet pour les jeux de mots soit en faveur de l'interprétation que donnent C. Grapheus et beaucoup d'autres contemporains de Marguerite d'Autriche.

Il existe à Vienne deux manuscrits³ dont les auteurs ont été in-

² Le MS. 10572 a la Bibliothèque Royale de Bruxelles.

³ "Complainte sur les malheurs de l'archiduchesse Marguerite"; Bibliothèque Nationale de Vienne, No. 2584; et le "Changement du Sort du Malheur au Bonheur", Bibl. de Vienne. No. 2625; ce dernier manuscrit a été écrit pour l'archiduchesse

spirés par le triste sort de Marguerite d'Autriche. L'un de ces manuscrits a été écrit pour Marguerite d'Autriche par Michel Riccio. Il y a aussi à la Bibliothèque Nationale un autre manuscrit de Riccio, qui jusqu'ici n'a jamais, à notre connaissance, été mentionné. C'est le "*Traité des Infortunes des Reines*, dédié à Marguerite d'Autriche par Michel Riz (Riccio), conseiller du Roi."⁴ Il existe aussi à Bruxelles un manuscrit⁵ qui a peut-être été composé par Marguerite d'Autriche, c'est le "*Discours sur la vie et les infortunes de l'archiduchesse*." Nous nous proposons d'étudier ces manuscrits et de les publier.

Nous avons peu de renseignements sur Michel Riccio. Il est appelé dans divers documents "L'avocat de Naples," "le Napolitain," "Docteur en droit, conseiller du Roi en son grand conseil et au parlement de Paris." On trouve aussi chez Palliot⁶ les titres suivants: "Michel Riccio, Napolitain, Conseiller du Roi au Parlement de Bourgogne et son Advocat au Royaume de Naples." Il s'attache au service de Charles VIII après la prise de Naples; le roi l'élit son avocat du pays, le fait conseiller au grand conseil et lui donne un office au Parlement de Bourgogne. Il est pourvu de cet office le dix février 1496 et reçu le 27 février suivant. Louis XII l'envoie à Milan comme premier conseiller du sénat. Riccio harangue les Milanais après leur rébellion (1500); puis il est pourvu de l'office de premier président au parlement de Provence (juillet 1501 et 17 juin 1502). En juin 1502, il fait partie du conseil de Louis d'Amagnac, duc de Nemours, Vice-Roi de Naples. Il meurt le 13 décembre 1508.⁷

Comment Riccio a-t-il été amené à composer des œuvres pour Marguerite d'Autriche, c'est ce que nous nous proposons d'étudier.

Harvard University

Bibliothèque Royale, Bruxelles

MARCEL FRANÇON

GH. DE BOOM

Marguerite par Michel Riccio, au début du XVI^e siècle. Ces deux manuscrits étaient à Paris pendant l'exposition d'art autrichien en 1927. Ils sont cotés sous les numéros 97 et 99 du catalogue.

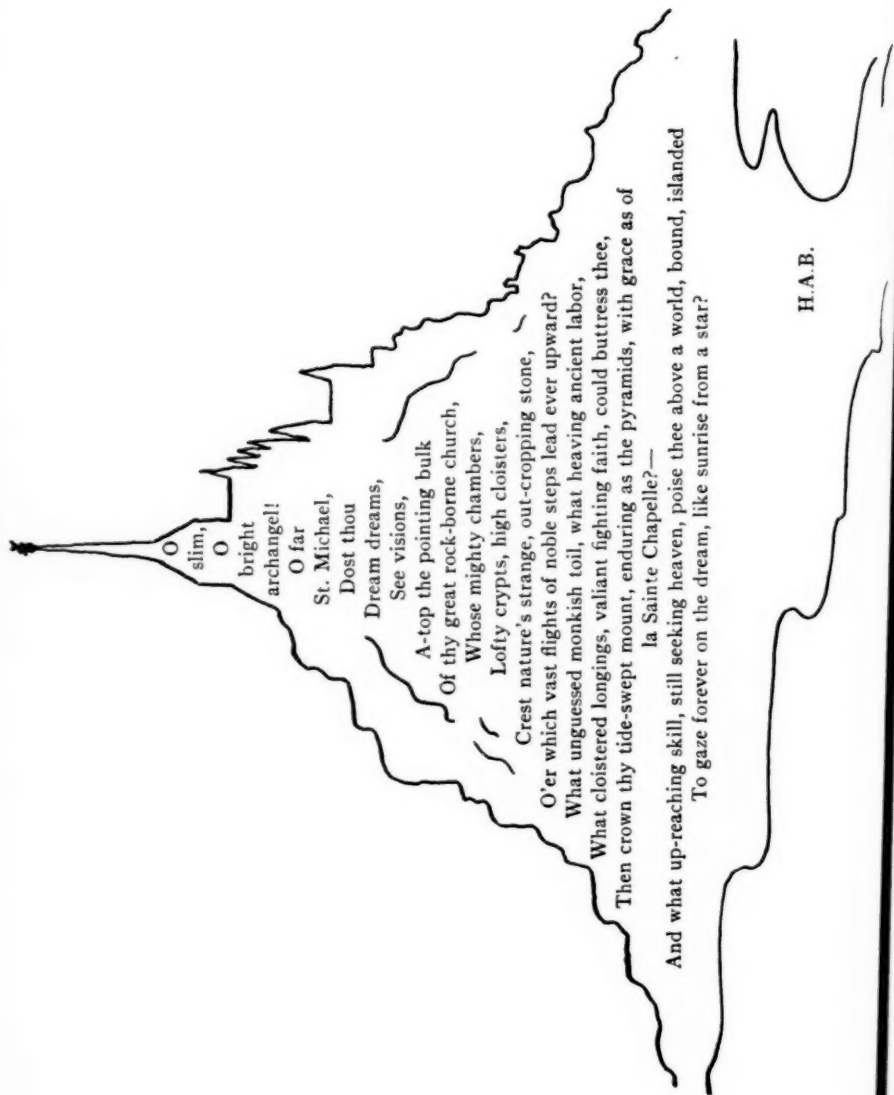
⁴ Bibl. Nat. f. fr. No. 14940. Cf. H. Omont, Catalogue général des manuscrits français, 1-3, 286 (1895).

⁵ Bibliothèque Royale de Bruxelles, MS. 10926. Ce manuscrit renferme seulement deux poèmes inspirés par Marguerite d'Autriche, relatifs à la rupture de son mariage avec Charles VIII, et à la séparation de Marguerite et de son frère lorsqu'elle partit pour l'Espagne pour épouser don Juan.

⁶ P. Palliot, *Le Parlement de Bourgogne* (1649), p. 158. Cf. Jehan d'Auton, *Chroniques*; Léon G. Pellissier, *Documents pour l'histoire de la domination française dans le Milanais* (1891); Maugis, *Le Parlement de Paris*.

⁷ D'après le manuscrit suppl. fr. No. 2503, à la Bibliothèque Nationale, Riccio serait mort en 1515.

Mont St. Michel



Correspondence

To the Editor of *The Modern Language Journal*:

The members of the teaching profession in the U.S.S.R. are acquainted with Michael West's work and his books are often discussed here in our methodical circles.

There have been several attempts made to apply the theory to the teaching of Russian to our "minorities," i.e., different nationalities inhabiting the territory of the Union and I think with considerable success as the environment in those cases was approximately similar to that in Bengal.

It is far easier to apply the theory in those parts of the country where the pupils have a strong stimulus to learn the language. I am sending you an article which is the outgrowth of three years' careful observations and study of my own pupils' progress in the light of Professor West's theory.

EUGENE SPENDIAROFF

Moscow

To the Editor of *The Modern Language Journal*:

I am sorry to point out an error in the October number of the *Journal*,—a most interesting number, by the way, and one which makes me wish I were still teaching French.

October, 1931, page 64. My answer to Question 3 of X, Y, and Z should be: Fraser and Squair New Complete French Grammar, D. C. Heath & Co., p. 344, article 362, 1. This article, it seems to me, as I wrote last spring, gives a possible explanation of the form about which X, Y, and Z asked in the February number, p. 377.

I have been expecting to be called to account for two errors in the letter which I was requested to send in regard to the Cestre-Guibillon Dictionary,—errors which are simply typographical, of course.

Modern Language Journal, December, 1930, p. 222: Français-Anglais—mauvais instead of mauvais; English-French—to dine with Duhe Humphrey. I did not intend to object to the expression "to dine with Duke Humphrey"—an expression found in other dictionaries, although I think it is seldom heard in the U.S.A. In the Cestre-Guibillon dictionary Duke was Duhe—one of the innumerable typographical (?) errors.

With best wishes for the continued success of the *Journal*, believe me,

Sincerely yours,

ADELAIDE BAKER

Lowell, Massachusetts

Notes, News and Clippings*

PROF. JOSEF WIEHR of Smith College who is on leave of absence writes us as follows: Die Verhältnisse hier in Deutschland sind eigentlich recht entmutigend. Es wird lange dauern, ehe wieder einmal bessere Zeiten kommen. Wirtschaftlich hat man einen grossen Fehler gemacht, der jetzt schwer zu korrigieren ist. Man hat besonders der Beamtschaft, auch den Lehrern, verhältnissmässig hohe Gehälter bewilligt, auch verschiedene Projekte ausgeführt, die zwar an und für sich gut sind, für die aber keine flüssigen Mittel vorhanden waren, so dass grosse Anleihen nötig waren. Da die meisten dieser Projekte gemeinnütziger Art waren, so verzinsen sie sich überhaupt nur indirekt, und die Wirtschaft wird auf lange hinaus nicht davon profitieren.

Das Schlimmste ist aber, nach meiner Meinung, die hohen Pensionen, die vielfach an die Beamten und ehemaligen Würdenträger des Kaiserreichs gezahlt werden. Die Regierung bemüht sich jetzt abzubauen; die betroffenen Stände und Berufe wehren sich natürlich mit Händen und Füssen, was ganz natürlich ist, und schrein Zeter und Mordio über Ungerechtigkeit und Parteilichkeit. Das Erstaunliche ist für mich, das Leute, denen ich mehr Einsicht zugetraut hätte, anscheinend nicht begreifen können, dass der Staat die Mittel einfach nicht beschaffen kann. Wenn man mit jemand darüber spricht, so hört man gewöhnlich die Meinung, dass die besitzenden Klassen, Industrie und Kapital, die erforderlichen Summen sehr gut hergeben können. Das ist aber ein Irrtum, wenn sich auch nicht leugnen lässt, dass eine Anzahl von Leuten trotz der allgemeinen Not sich nicht nur ein gewisses Wohlleben, sondern wirklichen Luxus zu verschaffen wissen.

Die Preise der nötigsten Unterhaltsmittel sind bedeutend niedriger als drüben. Löhne sind allerdings in der arbeitenden Bevölkerung sehr klein. Doch das ist noch nicht das Schlimmste, wenn nur nicht Millionen Erwerbsloser herumlaufen, die von den anderen mit erhalten werden müssen. Manche von den Arbeitslosen verbummeln ja gänzlich, doch die Mehrzahl ist durchaus nicht arbeitsscheu. Ich habe hunderte von Leuten gesehen, die sich mit schlechtem Werkzeug und wenig Erfahrung und Geschick abmühen einen Wurzelstock zu roden und zu zerkleinern und auf dem Handwagen nach dem Loch zu schaffen, das ihnen als Wohnung dient, um sich im Winter vor der schlimmsten Kälte zu schützen. In der Nähe von Kohlengruben kratzen sich diese Ärmsten mühselig ein biszchen Staub zusammen, in dem vielleicht doch noch ein Funke Wärme sitzt. Drüben habe ich wenigstens früher Millionen von Tonnen in der Nähe der Gruben verwittern sehen.

* The editor welcomes contributions.

Was die Politik anbetrifft, so ist es auch schlimm. Letzten Endes haben wohl alle Parteien dasselbe Ziel, aber über die Mittel und Wege sind sie sich ganz und gar nicht einig, und sobald sie an die Staatskrippe kommen, denken die meisten nur an sich und die Partei. Über den akademischen Betrieb kann ich noch nichts sagen, da er ja noch nicht begonnen hat. Über radikale Bestrebungen vielleicht einandermal, wenn ich etwas mehr Einsicht gewonnen habe.

"COURSES OF STUDY and Curriculum Offerings in Junior High Schools in New York State" is the title of a report just published by the University of the State of New York (the New York State Department of Education). Part I is entitled "Analysis of Junior High School Courses" while Part II deals with "Progressive Practices in Junior High School Courses of Study."

Turning to the section on Modern Languages in Part I we find that no school reporting offered French below the eighth grade. The statement is made that "the materials presented and the methods

TABLE 15
TEXTBOOK ANALYSIS FOR FRENCH, GRADES 8 AND 9

Topic	Grade	
	8	9
	Pages	Pages
Pronunciation.....	8.5	16.9
Vocabulary.....	10.7	15.9
Oral work, conversation.....	20.0	34.1
Dictation.....	1.8	.8
Reading.....	21.8	21.9
Translation		
French-English, oral.....	5.0	11.4
French-English, written.....	.6	2.9
English-French.....	12.2	13.1
Memory work.....	.5	.5
Grammar		
Articles, gender, plural.....	4.1	4.1
Verbs, conjugation		
Irregular.....	13.0	11.1
Regular.....	5.5	4.5
Miscellaneous.....	9.7	24.9
Adjectives, agreement, comparison, etc.....	7.7	7.4
Adverbs.....	.8	1.7
Pronouns.....	9.5	14.1
Prepositions.....	4.8	6.7
Idioms.....	1.0	2.3
Pictures.....	10.0	10.7
Miscellaneous.....	5.6	21.9
Total.....	152.8	226.9

used (in the 8th grade) seem to be very much the same as for the first year courses given in the ninth grade." Certainly there are cities in the State, Rochester for example, where that is not true.

A "text book analysis for French, grades 8 and 9" is set up on page 47 with rather astonishing results.

One wonders, for example, how the "Oral Work, Conversation" and the "Translation, French-English" can be so easily divorced from the "Reading." One wonders also what the "Miscellaneous" 21.9 pp. may contain, and one wonders still more what use could be made of such an analysis, particularly as it so evidently gives a distorted picture of the work done.

In the second part of the report, under "Progressive Practices in Junior High School" there is an interesting article prepared by Miss Anna G. Robison of New Rochelle, New York, dealing with "The Study of French in the Junior High School."

THE OCTOBER NUMBER OF *Modern Languages* contains an article on "The Committee which Governs a Language: Work of the Académie Française" obtained in an interview with René Doumic, the Permanent Secretary of the Académie. The Académie will celebrate the 300th anniversary of its foundation in 1935. Its mission is the maintenance of the best standards of the French language. Its membership, whose number is limited to forty, consists of poets, philosophers, men of science, lawyers, historians, soldiers, statesmen, and painters. "Membership of the French Academy is not a matter of money: it is the highest reward for a life of service to the community."

THE OCTOBER NUMBER OF *Modern Languages* also carries an article by S. A. Richards on "Present-day French" in which the author asks for the opinion "of those qualified to speak" on the question of what concessions are to be made to the new French syntax exemplified by present-day novelists. He quotes examples of this syntax taken from *Notre Père* by Marcel Augagneur and *Pont Égaré* by Paul Véry. We reproduce a few of his examples:

From *Notre Père*: 'Jacqueline ne doutait pas que de grandes personnes *confirmeraient* (ne confirmassent) les paroles . . .,' p. 69.

'(Elle) ne douta pas que des policiers *étaient* (ne fussent) postés . . .,' p. 98; '*protègera*' (protégera), p. 99.

'Dès que le divorce *avait* (eut) été prononcé,' p. 110.

From *Pont Égaré*: '*Quoi* (qu'est-ce qui) donc remue dans les ténèbres?' p. 119.

'La retraite proportionnelle à *quoi* (laquelle) lui donnaient droit 22 ans de services,' p. 127.

'Piote rappelle à *soi* (lui) les heures de son enfance,' p. 67.

THE OCTOBER NUMBER OF *Modern Languages* contains also an article by E. W. Tait on "An Experiment in Exchange of Pupils"

in which the author describes the system of exchanges which has been in force during the past five years in the Dürerschule, Dresden. This school is a mixed secondary school but differs from the ordinary state school in that it is an experimental school. At first exchanges were made with schools fairly close at hand, but the system has been developing until finally last year they reached Scotland and France. The following are some of the advantages quoted by Miss Tait from an article written by the present head of the school: (1) cheapness, (2) opportunity of getting to know land and people in quite a different way, (3) the necessity of living under conditions possibly very different from those at home. The school would like to carry out an exchange with some English schools, and anyone interested may obtain further information by writing to Dr. Kurt Schumann, Dürerschule, Dresden, Silbermannstr. 5.

THE SAME ISSUE OF *Modern Languages* contains the "British Broadcasting Corporation Syllabus: Readings and Dialogues in Foreign Languages" for the present year. Readings from French literature are being given by Mademoiselle Camille Vière every other Monday from September 21 to November 30. These readings alternate with a series of dialogues on subjects relating to everyday life which are given by Mademoiselle Vière and Monsieur E. M. Stéphan. Readings and dialogues in German are being given by Dr. Ernst Deismann on alternate Thursdays from September 24 to December 3. He is assisted in the dialogues by Fräulein Clare von Both and Dr. F. Friedmann. The time allowed for each program is fifteen minutes. A list of the selections chosen for these readings is also published in this article.

THE FOLLOWING PARAGRAPHS summarize two articles from *Les Langues Modernes* for October, 1931.

In his article "*L'avenir des langues vivantes dans l'enseignement secondaire*," G. Varenne replied to an article by M. L. Blum in an issue of the "*Revue des Deux Mondes*" directed against the teaching of modern languages in secondary education in France, a part of the sequel of the campaign to save Greek at any cost. The hours reserved for the teaching of *la première langue vivante* have been reduced, and they are attempting to reduce the hours for the second language. The attack honors modern language teaching in that they would not take the trouble to attack with such persistence a teaching without value, interest or usefulness for the pupil. They would let it die of itself.

The modern languages and sciences have not wanted legislation in their favor such as for example the requirement of Greek for the license, for these subjects are indispensable to men of our time. If secondary education were reduced to two courses, A and B, the pupils of the lycée would go in greater numbers than ever to the

modern and scientific sections. Varenne quotes President Roland who wrote about 1768. "Everyone ought to be within reach of receiving that education that is fitting to him. . . . All men have neither the same needs nor the same abilities and it is in proportion of these powers and needs that public education should be regulated."

He also quotes M. Brunst as saying that we must allow to die what is dying; and M. Gaston Paris to the effect that classical teaching, while forming a base for general secondary education, is destined sooner or later to disappear.

Varenne's attitude is that we may regret the passing of the classics, we may excuse those who defend themselves by all possible means against unrelenting fate, but we shall go on *fulfilling our destiny*.

In his article: "L'utilisation des sens dans l'enseignement des langues vivantes," A. Ravizé points out the fact that the child in developing passes through various stages, the last of which is abstraction. When a child begins the study of a language, the senses are the principal means of acquiring knowledge so our method must adapt itself to the evolution of the mind.

A modern language is alive only through the word. But the word is not only a sign of an abstract idea, it is a movement of throat and mouth. It is a pleasure to practice reproducing that muscular movement, intonation. By speaking the foreign tongue, the ear is developed. Gradually from words, sound groups, phrases and sentences emerge. These sound groups constitute the very personality of the language, the rhythm, the melody. In reproducing these sounds, the child has awakened in him the emotions of the author, and we have given him the acquaintance of the depth of soul of the foreigner.

Sight may also play a large role in this study. Children never weary of looking at pictures. Pictures give an exact idea of the appearance of foreign countries, and from the scenes, isn't it easy to pass to literary passages, to places made famous by great men living there or singing of them? Historical monuments, engravings, paintings, statues are a source of information of foreign life. The film may also have pedagogical value. It develops observation and memory, and the effort of reproducing in words the details noted by the eyes is an excellent exercise. The teacher will gradually teach his pupils without their suspecting it, to observe, to note the characteristic detail, to distinguish national traits and compare them with those he sees about him.

When at a more advanced age the child begins literary, historical studies, his curiosity and sympathy have already been awakened, and it is then that the book and abstraction will have their greatest usefulness. Words, music, plastic art, lantern slides,

spoken and musical records will become means of work to the teacher as familiar as the text, but it will take time to realize this ideal.

ELSIE NEUN

*John Marshall High School
Rochester, New York*

WE NOTE ON PAGE 390 OF *Les Langues Modernes* (October, 1931) that it has been decided that either German or English shall be the foreign language for the written examinations for the French *baccalauréat* thus limiting Italian and Spanish to the oral examinations. This should mean increased stress on German and English at the expense of Italian and Spanish.

Hispania FOR OCTOBER, 1931, brings to us an article called "Curiosities of Colloquial Gesture," by Walter Vincent Kaulfers, which is the first of its kind, at least to this reviewer, and should prove enlightening to teachers who have never had the opportunity of seeing native Mexicans and Spaniards in action.

A most interesting review follows of the work of Father Frijóo who has been called an intellectual giant of the 18th century in Spain, and then comes an article on Spanish realia which will be of practical value to those beginning their teaching and a valuable reference pamphlet for all others.

A translation of an article on "Ser and Estar" by M. Georges Cirot, who is Dean of the Faculty of Letters and Professor of Spanish Studies at the University of Bordeaux, serves to introduce the work of this brilliant Hispanist to readers who would not otherwise see his articles.

These are but a few of the carefully selected articles which fill the October number of *Hispania*.

In conclusion I should like to mention an article in the May number of *Hispania* which has to do with the selection of the Ten Greatest Spanish Books. This is in itself an exceedingly difficult task, but it may serve two purposes: first, that of bringing to the attention of Spanish teachers the preferences of prominent writers of Spain and Spanish America, and second, that of suggesting to our sceptics that there may be elements of greatness in Spanish literature which they have overlooked.

M. BLANCHE KELLY

THE NOVEMBER NUMBER OF *Hispania* is at hand with contents as follows: The Relative Frequency of Spanish Personal Pronouns, E. C. Hills and J. O. Anderson; Spanish Words of High Frequency, E. C. Hills; American Poetry in Spanish Translation, P. T. Manchester; Symbolism in "Marianela," J. T. Lister; Azorín, Lauxar; The Teaching of Spanish-American Literature in the United States, E. K. Mapes; "Novel" Plan for Learning Modern Languages, W.

K. Jones. The "Novel" Plan involves the class project of writing a novel in Spanish whereby each week one member of the class adds a new chapter to the story previously developed. The article on Alude Azorín is quite detailed, covering some 42 pages.

IN THE *French Review* for October there appears an article by Paul Louis Faye on "Avoir Beau+Infinitive." The author points out that the type *avoir beau+infinitive* is one of the most commonly misunderstood of French idiomatic constructions. Most elementary grammars seem to believe that it can be used as a substitute for such constructions as *finite verb+in vain*, *finite verb+to no avail*, *it is useless to+infinitive*, *he gains nothing by+gerund*, etc.

The views of the authors of several French grammars regarding this construction are brought out in the article.

The following positions may be taken as to modern French usage of *avoir beau+infinitive*:

- (1) The type *avoir beau+infinitive* is not used in modern French in main or independent clauses.
- (2) There obtains always a paratactic relation between the clause that contains it and the one that follows.
- (3) The dependent clause containing the type has concessive meaning although no conjunction can be found.

THE OCTOBER NUMBER OF THE *French Review* contains a short interesting article by William Leonard Schwartz entitled "You Speak French Just Like A Native," in which he discusses the problem of learning how to speak like a native. "Speaking like a native means acting like a native acts when he speaks. It is necessary to know France as well as French to speak like a native. When we talk French, the average Frenchman considers that we belong to the human race; when we learn to 'speak like a native' he receives us into brotherhood."

THE OCTOBER NUMBER OF THE *French Review* also contains an article by Helen M. Eddy on "Pupil Activities in Developing Reading Ability" in which the author points out the helpfulness of the recently concluded Modern Foreign Language Study to modern language teachers. This study recommends the development of the reading ability as the first objective of the modern language course. Miss Eddy then discusses the activities in which pupils shall engage in order to develop reading power and gives in full the procedure in use at Iowa University High School.

In speaking of the avenue of presentation, Miss Eddy points out that according to psychologists "other things being equal, we learn quite as readily through one sense as another"; that the main questions are: which method makes most clear the thing to be learned and which does it most interestingly and most economically of time, space, and money.

In conclusion Miss Eddy states: "We feel now, as we did at the outset, that the solution of the problems before us lies in the preparation of adequate teaching materials."

WE CLIP the following two paragraphs from *The Bulletin of the Kansas Modern Language Association*, Vol. VI, No. 1. (October 26, 1931):

The Service Bureau for Modern Language Teachers, begun in 1929 at the Kansas State Teachers College of Emporia, has now ready the following mimeographed bulletins: (1) Bibliography of Material for Use in Spanish Classes; (2) Series for Spanish Conversation; (3) Spanish Clubs with parliamentary expressions for club use; (4) Suggestions for Spanish realia; (5) Devices for the Spanish class, which contains information on assembly programs, plays, bulletin boards, etc.; (6) Bibliography of Material for Use in French Classes; (7) French Clubs; (8) Series for French Conversation (edition revised by Professor André Morize of the Middlebury Summer School); (9) Tests and Test Building. The two bulletins on bibliography, which contain suggestions for collateral reading, are being revised and expanded this year. The Course of Study for the Hills and Ford, *First Spanish Course*, has been revised and mimeographed. Teachers may secure any of these bulletins by sending four cents each for postage. Annotated postcards of France and Spain may be borrowed from the Service Bureau for two weeks. Send ten cents for postage. Spanish posters (ten cents) and booklets on Spain (five cents) may also be secured from the Bureau. Only one poster or booklet can ordinarily be sent to each school. The Service Bureau answered over one hundred fifty letters last year and has already had forty inquiries since September first. Its directors welcome any suggestions from teachers and are glad to attempt to answer any specific questions relating to modern language teaching.

GERMAN TEACHERS will be interested to know that the German Tourist Information Office, 665 Fifth Avenue, New York City, has available for free distribution to German teachers illustrated booklets and posters on Germany. For similar service French teachers should write the French Railways Office, 701 Fifth Avenue, New York. Spanish teachers may secure aid from the Spanish Tourist Information Office, 695 Fifth Avenue, New York City.

WE CLIP FROM Holt & Co.'s *Foreign Language News* the following paragraph with reference to the success of chorus teaching because it has always appeared to us that there was not enough use made of the chorus method in spite of its very evident advantage of getting all members of the class into action.

"Professor Romano Guarneri of the University of Amsterdam visited this country during the summer and aroused considerable

interest in what he called the 'chorus method' of teaching foreign languages. As the name indicates, this method is based upon recitation in chorus by all students in a class rather than by single individuals. The theory is that actual use of the language is induced much earlier since the student loses self-consciousness and fear of making ridiculous mistakes. Professor Guarnieri demonstrated this method at the Columbia University Summer Session where it was successfully tried out in beginning classes in Italian. According to the New York Times of August 16, Professor Purin of the University of Wisconsin, Milwaukee Center, was impressed to such an extent by the method and its results that he intends to have it introduced in his classes and those of the Milwaukee High Schools during the coming school year."

THE WEIMAR-JENA SUMMER COLLEGE

"Weimar-Jena die grosse Stadt, die an beiden Enden viel Gutes hat."—
GOETHE.

It is a singular coincidence that 1932, the year of Goethe's Centennial Celebration, should mark the opening of the Weimar-Jena Summer College, under the direction of Professor Emge, the well-known authority on Nietzsche, a resident of Weimar. Lectures and classes will be given in both Weimar and Jena University. The study of the lives and works of such men as Goethe, Schiller, Liszt, Nietzsche, Bach and Herder will prove lively and inspiring in the Weimar atmosphere which is surcharged with the memories of these great and famous men. Homes of culture, particularly those of professors and the Oberbürgermeister, will be open to the students.

Traditional Jena University, which has been made immortal by such men as J. G. Fichte, F. V. Schelling, E. Hebbel, Rud. Eucken, G. W. F. Hegel, D. E. Abbe and Ernst Häckel, will open its quaint old doors to visiting students and a great number of its professors will give lecture courses on the development of modern Germany in art, literature, music, history, philosophy, politics, pedagogy, and science. In connection with these courses, films will be shown and visits made to historic places connected with the subject matter. Notable among these will be the famous Zeiss Planetarium, the Häckel Phyletisches Museum, and the Euckenhau.

For those students who are less advanced, special arrangements have been made for courses in conversation, in reading and in composition. There will also be an intermediate course in advanced reading, using the works of modern writers; a course in advanced composition and a course in How to Teach German, in which American text books will be used and discussed.

Some of the lectures will be given in the evening in the new Weimar Stadthalle, now being constructed for the Goethe Cen-

ennial (March to November, 1932) and which is to be the center of student life at Weimar next summer. Frequently there will be informal receptions and dancing. There are beautiful gardens surrounding the Stadthalle. In close proximity are tennis courts, baseball grounds, football fields, swimming pools, sun bath gardens, and the sports stadium. Bridle paths to and through the quaint old forests will be open to those who enjoy horseback riding.

Each Saturday evening from June until September, one of Goethe's dramas will be presented at the National Theatre: Faust, Parts I and II, Egmont, Tasso, Iphigenie, Die Natürliche Tochter, or Triumph der Empfindsamkeit. Opera will be given Sunday evenings at the National Theatre: Lohengrin, Barbier von Bagdad, Hänsel und Gretel, or Claudine. The singers will be chosen from the leading opera stars of Germany.

Every care has been exercised to make Weimar and Jena as well as the charming Thüringian country living factors in the students' experience.

Professor Carl Schreiber of Yale University, President William Moseley Brown of Atlantic University, Professor John Walz of Harvard University, Dr. E. Baruch, President of the Goethe Society, Professor H. W. Nordmeyer of New York University, Professor Peter Hagboldt of Chicago University, and Professor W. A. Braun of Barnard College are among those who are willing to vouch for the excellence of this venture. Jena University will give certificates for the courses successfully taken.

The course will last six weeks, beginning July 11. The price including board, excursions, visits to castles, museums, churches, etc., tuition, and round-trip passage, is \$470.00. All information can be obtained from Miss Christine Till, Secretary of the College 53 Prospect Street, Stamford, Conn.

A MODERN LANGUAGE CLIPPING BUREAU at a cost of \$5 per year for twenty clippings per month is operated by Miss Mae Mathieu, 23, Rue Boissonade, Paris (XIV).

WE QUOTE THE FOLLOWING from Thérive's *Querelles de Langage* as an indication of the status of the subjunctive in present-day French:

Un lecteur me consulte sur cette phrase tirée du dernier livre de M. J. Kessel: "Il eut peur que les minutes précieuses qu'il avait à passer avec Mary allaient s'émietter dans cet insoutenable silence . . ."

Evidemment je ne défends pas cette phrase, qui choque d'autant plus le lecteur qu'elle a paru dans la Revue des Deux-Mondes. . . . A vrai dire, cette même revue a publié jadis cette phrase de madame Elissa Rhaïs: "Et voici qu'il est question que la mariée doit ouvrir le bal." Cela donne à penser que le subjonctif est menacé de mort, même dans les revues académiques.

Notez seulement que dans la phrase de M. Kessel (d'aspect tout populaire malgré les floritures) le mode est moins malade, peut-être, que le temps. La règle exigeait "n'allassent s'émietter." Personne n'ose plus écrire "n'allassent," moi non plus. D'habitude on écrit "n'aillent" ou "aillent" tout court, mais l'erreur de temps, constituée par le présent dans un récit au passé, est encore perceptible. Elle choque aussi. D'autre part, l'auteur prend "avoir peur" au sens de "pressentir vivement, sûrement, une chose désagréable" . . . L'indicatif peut ainsi se justifier. Mais malgré tout, il marque une gaucherie, une négligence.

Au XVII^e siècle on était moins difficile qu'à présent sur ce chapitre: Voiture, Balzac, Fénelon se permettaient des indicatifs de ce genre. Si l'on pouvait instituer une règle, on les admettrait quand la certitude du fait redouté l'emporte sur la crainte qu'il inspire. Alors, direz-vous, il faut employer d'autres verbes que "craindre, avoir peur, etc" . . . C'est un peu mon avis . . . Mais je le répète, tout ce qui est instinctif est moins grave que les fautes pédantesques du langage artificiel.

WE ARE INDEBTED to Mr. Lawrence A. Wilkins, Director of Modern Languages in the High Schools of New York City, for the following information regarding the number of pupils enrolled in the various languages there.

ENROLLMENT IN THE DIFFERENT FOREIGN LANGUAGES IN SENIOR HIGH SCHOOLS
OF NEW YORK CITY AS OF OCTOBER 5, 1931

Terms	I	II	III	IV	V	VI	VII	VIII	Total
French	11,894	9,890	15,864	11,192	6,842	5,085	630	297	61,694
German	5,115	3,482	3,361	2,344	1,023	576	78	102	16,081
Greek	24	15	31	14	11	6	—	—	101
Italian	801	548	632	427	206	169	64	6	2,853
Latin	4,886	4,747	5,544	4,586	2,156	1,957	340	141	24,357
Spanish	11,444	8,039	7,108	4,986	1,893	1,348	258	31	35,107
Totals	34,164	26,721	32,540	23,549	12,131	9,141	1,370	577	140,193

Grand totals: modern languages, 115,735; ancient languages, 24,458.

REGISTRATION IN CERTAIN SENIOR HIGH SCHOOLS IN FRENCH
AS OF OCTOBER 5, 1931

Terms	I	II	III	VI	V	VI	VII	VIII	Total
Abraham Lincoln	406	448	675	497	258	164	22	—	2,470
Boys' High	428	368	503	353	303	197	26	—	2,178
Commerce	64	74	164	107	44	23	—	—	476
De Witt Clinton	585	534	1,046	754	548	417	28	20	3,932
Erasmus Hall	673	516	632	396	239	237	35	65	2,793
Girls' High	190	113	192	126	105	78	12	12	828
Girls' Commercial	263	158	167	141	85	39	11	—	864
James Madison	550	385	434	293	170	145	31	—	2,008
James Monroe	404	427	961	688	345	246	20	14	3,105
Julia Richman	370	213	459	419	280	165	19	—	1,925
Manual Training	258	205	324	192	101	67	—	—	1,147
Morris	317	261	559	477	339	310	40	17	2,320
New Utrecht	466	505	1,114	585	366	257	40	18	3,345
Thomas Jefferson	264	250	862	729	366	269	14	—	2,754

REGISTRATION IN CERTAIN SENIOR HIGH SCHOOLS IN GERMAN
AS OF OCTOBER 5, 1931

Terms	I	II	III	IV	V	VI	VII	VIII	Total
Abraham Lincoln	216	142	85	34	15	—	—	—	492
Boys' High	159	98	126	66	20	11	—	—	480
Commerce	—	—	29	18	13	—	—	—	60
De Witt Clinton	459	361	382	263	118	63	11	17	1,674
Erasmus Hall	172	125	96	67	38	37	12	83	630
Girls' High	30	23	20	16	—	—	—	—	89
James Madison	116	72	84	44	38	—	—	—	354
James Monroe	234	205	225	179	60	29	15	—	947
Julia Richman	78	47	82	61	41	17	—	—	326
Manual Training	74	59	60	35	22	17	—	—	267
Morris	174	146	145	120	21	23	—	—	629
New Utrecht	304	90	121	117	25	25	—	—	682
Thomas Jefferson	207	148	135	109	35	23	—	—	657

REGISTRATION IN CERTAIN SENIOR HIGH SCHOOLS IN SPANISH
AS OF OCTOBER 5, 1931

Term	I	II	III	IV	V	VI	VII	VIII	Total
Abraham Lincoln	349	327	377	233	65	27	37	—	1,415
Boys' High	312	187	223	211	83	83	—	—	1,099
Commerce	123	99	88	70	16	28	—	—	424
De Witt Clinton	613	465	427	245	177	82	42	—	2,051
Erasmus Hall	464	279	223	179	65	59	12	—	1,281
Girls' High	90	70	48	48	27	—	—	—	283
Girls' Comm'l.	348	138	177	108	30	—	—	11	812
James Madison	431	287	201	188	66	52	14	—	1,239
James Monroe	355	319	266	177	78	39	7	5	1,246
Julia Richman	228	104	99	104	55	40	—	—	630
Manual Training	390	285	187	126	66	48	19	—	1,121
Morris	232	199	156	125	39	36	11	—	798
New Utrecht	600	325	415	223	80	59	10	—	1,712
Thomas Jefferson	343	331	311	265	57	46	—	—	1,353

REGISTRATION IN SENIOR HIGH SCHOOLS IN GREEK
AS OF OCTOBER 5, 1931

Terms	I	II	III	IV	V	VI	VII	VIII	Total
Eastern District	3	3	9	3	4	2	—	—	24
Erasmus Hall	8	—	6	—	4	—	—	—	18
Jamaica	7	7	13	11	3	3	—	—	44
Morris	—	—	3	—	—	—	—	—	3
Wadleigh	6	5	—	—	—	1	—	—	12
Totals	24	15	31	14	11	6	—	—	101

REGISTRATION IN SENIOR HIGH SCHOOLS IN ITALIAN
 AS OF OCTOBER 5, 1931

Terms	I	II	III	IV	V	VI	VII	VIII	Total
De Witt Clinton	170	119	158	108	77	39	32	—	703
James Monroe	38	20	31	19	10	4	2	—	124
Morris	14	12	17	—	—	—	—	—	43
Newtown	74	100	79	39	31	30	—	—	373
New Utrecht	172	97	71	66	30	37	7	6	486
Seward Park	21	15	18	20	—	—	—	—	74
Theodore Roosevelt	174	109	170	105	37	34	23	—	652
Wadleigh	22	—	19	—	—	—	—	—	41
Washington Irving	116	76	69	50	21	25	—	—	357
Totals	801	548	632	427	206	169	64	6	2,853

OUR CONGRATULATIONS AND BEST WISHES to a newcomer in the ranks of the periodicals published in a foreign language: *La Voz Estudiantil* of Los Angeles, the first number of which appeared under date of October 15, 1931. The purpose of this new monthly as expressed by Mr. George W. H. Shield, Supervisor of Modern Languages in Los Angeles, in his words of welcome to the new periodical, printed in the opening number, is to strive to bring about a closer understanding between the United States and the Spanish-speaking countries, to provide a channel, a free forum, for the interchange of ideas and ideals between the intellectual leaders and molders of public opinion wherever Spanish and English are spoken. The backers of the project hope that colleges, universities, and high schools will support the movement by their subscriptions and by writing articles or reports for publication in it. The subscription price is one dollar per school year. For information address the Business Manager, Enrique Mestre Tamayo, P. O. Box 1018, Los Angeles.

HÜBEN UND DRÜBEN has begun its fifth year of service to students of German in the high schools of San Antonio, Texas. It is the monthly publication of the German Club of the George W. Brackenridge High School of San Antonio. The subscription price of this four page paper is thirty-five cents per school year.

ROJO Y ORO of the James Monroe High School (New York City) and *Púrpura y Oro* of Tech High (Atlanta, Georgia) are two of our old friends among the periodicals published by high school pupils which we are glad to see starting another year. It proves that they fill a need, that there is an interest among pupils of Spanish which demands such reading material.

TEACHERS WHO ARE DISCOURAGED by the results in composition in their classes may possibly take heart again upon reading the following letter received by the Peking office of an American firm.

"I am Wong. It is for my personal benefit that I write to ask for a position in your honorable firm. I have a flexible brain that will adopt itself to your business, and in consequence bring good efforts to your honorable selves. My education was impress upon me in the Peking University in which place I graduated number one. I can drive a typewriter with great noise, and my English is great. My reference are god and should you hope to see me, they will be ready with great pleasure by you. My last job has left itself from me for the good reason that the large man has died. It was account of no fault of mine. So Honorable Sir, what about it? If I can be of big use to you, I will arrive on some date that you should guess."

THE ANNUAL MEETING of the Kansas Modern Language Association was held in Lawrence on November 6. At the morning session Miss Louise Florea of the Coffeyville Junior High School led a discussion on a general language course. After the modern language luncheons an address was given to the teachers of Latin and modern languages by Dr. B. L. Ullman of the University of Chicago. The program of the French and German Round Tables, under the leadership of Miss Amy Langworthy, consisted of an entertainment feature by the pupils of Miss Kate Riggs, Lawrence; a paper on the French Periodical Press during the Seventeenth Century by Dr. Minnie Miller of the Kansas State Teachers College of Emporia; a talk on the Laboratory Method of Teaching German by Professor E. F. Engel of Kansas University; and a report on French text books by Dr. Elise Neuen Schwander of Kansas University and Mrs. Nelle Terrill, Topeka. The Spanish Round Table, with Miss Joyce Brown, Olathe, as chairman had the following program: Value of Notebooks in Beginning Spanish by Miss Mary Hays, Norton; Party and Program Suggestions by Miss Marguerite Cripe, Garnett; and a general discussion of Methods in High School Spanish.

THE MODERN LANGUAGE SECTION of the Wisconsin Teachers Association and the Wisconsin Association of Modern Foreign Language Teachers met Friday, November 6, in Milwaukee with the chairman, Prof. G. C. Cast of Lawrence College, in charge. The program was as follows:

I. Luncheon at 12:30 P.M.

II. General Meeting: 1. Business Meeting; 2. Address—"The Dilemma of the Modern Language Teacher" by Prof. A. R. Hohlfeld, University of Wisconsin.

III. Sectional Meetings—3:00 P.M.

a. French: Chairman, Prof. Alida Degeler, Carroll College, Waukesha. "Report on an Experiment in Milwaukee Schools with Especial Attention to Methods of Acquiring a Vocabulary," by Prof. C. E. Young, University of Wisconsin Extension, Milwaukee and Prof. G. E. Van der Beke, Marquette University, Milwaukee.

Prof. C. D. Zdanowicz, University of Wisconsin, led the discussion of this report.

b. German: Chairman, Miss Elizabeth Rossberg, Milwaukee-Downer College. "The Origin of Standardized Tests" by Miss Stella Hinz, University of Wisconsin, and "Standardized Tests from the High School Angle," by Miss Margaret Keeley, Lincoln High School, Milwaukee.

c. Spanish: Chairman, W. A. Scott, Senior High School, Beloit. "Recent Developments in the South American Novel," by Edwardo Neale-Silva, University of Wisconsin, and, "Sowing the Seed for a Better Understanding of Spanish Culture" by Charlotte M. Lorenz, Lawrence College, Appleton.

THE INDIANA CHAPTER of the American Association of Teachers of French held its seventh meeting in Indianapolis on October 22, 1931. The program was as follows: Opening Address, President Fotos; Report of Secretary and Treasurer; "L'Amérique vue par quelques auteurs français." (remarques sur des livres dernièrement parus sur l'Amérique), Mlle. Andrade, DePauw University; "The Critical Method of Taine," Robert V. Finney, Purdue University; "L'Art d'écrire comme on l'enseigne en France," Francis Biraud, Indiana University; "René Bazin's Views of Writers and Writing of Today," Mlle. Franchère, St. Mary-in-the-Woods; Election of Officers for 1931-32.

Over one hundred teachers of French attended the meeting. When questioned by the presidents regarding the increase or decrease of enrollment this year, the heads of departments of various Indiana colleges indicated that in many schools there was a decided increase in spite of the business depression. Suggestions were made as to means of keeping French before the eyes of the student body and encouraging enrollment during the year. A dominant note was struck, i.e., that if we are to hold our positions and not allow ourselves to be displaced from the schools, or our salaries reduced, we must not allow our enrollment in modern languages to decrease. We must have better teaching, and give the student what *he* wants, and not concentrate alone on the *reading* or some other bigoted or fanatical method. We must not allow our teaching to become a "creed" and swear by it.

Miss Elizabeth L. Davis of Emmeric Manual Training High School, Indianapolis, reported that an investigation she had carried out among the high schools of the State of Indiana, revealed that 71 percent of the high schools reported an increased enrollment in the beginning classes and only 24 percent a decrease.

Purdue University's invitation to hold the spring meeting at Purdue on the third Saturday of April, 1932, was accepted.

Officers elected for next year are: Executive Committee, Professor John T. Fotos, Purdue University (to serve for a term of

three years); President, Professor E. B. Nichols, DePauw University; Vice-President, J. E. Hohn, Vincennes, Indiana; Secretary-Treasurer, Margaret Gibson, Greencastle, Indiana.

JOHN T. FOTOS

Purdue University

IN VIEW of the very lively and increasing interest in Russia and things Russian at present, we are glad to be able to publish selected chapters of a *Russian Bibliography* compiled by Professor C. M. Purin of the University of Wisconsin Extension Division, Milwaukee Center, Wisconsin. This "Bibliography" comprises a variety of subjects: Art, Drama, Theatre, Music, Songs, Poetry, History and Economics, Education, Language, Religion, Critical Essays, Reports, Services, and Periodicals, of which we shall publish various groups from time to time.

ART

Benois, A.: The Russian School of Painting. A. A. Knopf, New York, 1916.
Conway, W. M.: Art Treasures in Soviet Russia. E. Arnold & Co., London, 1925.

Eissner, A.: Shkola risovaniya i zhivopisi. Moscow, 1930. 6 rubles. Schools of drawing and painting. (See January, 1931, issue of *Books Abroad*.)

Holmes, C.: Peasant Art in Russia. Illus. & Col. pl. 1912.

Maskell, A.: Russian Art and Art Objects in Russia. A handbook to the reproductions of Goldsmith's work and art treasures from that country in the South Kensington Museum. 1884.

Newmarch, Rosa: The Russian Arts. The author has focused her attention on the architecture, painting and sculpture of Russia covering a broader field than has hitherto been included in a single volume. The keen interest in Russia and things Russian has more than justified the publication of this new edition. 32 illustr. in halftone accompany the text. Ill. Vol. Cloth, \$2.50. E. P. Dutton Co.

Stephens, W.: Art—*In her*: Soul of Russia, p. 23–80. 1916.

Umanskij, K.: Neue Kunst in Russland, 1914–1919; Vorwort von Leopold Zahn, 1920. 72 p., illus., 31 plates.

THEATRE

Bakshy, A.: Russian Revolution as Reflected in the Theatre. Current History. November, 1927. Ten Years of a Revolutionary Theatre. Illustr. Theatre Arts. November, 1927.

Bodenstedt, F. M.: Das russische Theater in seiner Socialen bedeutung. *In his*: Aus ost und west. 1869.

Brown, J. M.: Russian Theatre. Atlantic. January, 1929.

Carter, Huntly: The New Spirit in the Russian Theatre. London, 1929. New Theatre and Cinema of Soviet Russia. International Publishing Co. 1925. \$6.00.

Clark, B. H.: The Russian Drama. *In his*: A Study of the Modern Drama, p. 45–67. 1925.

Dave, P.: French Theatregoer in Russia. Living Age. February, 1925.

Deutsch, B.: Russian Theatre Today. Illustr. Theatre Arts, August, 1925.

Evreinof, Nikolai N. [= Yevreinof]: The Theatre in Life. Edited and translated by Alexander I. Nazarov with an introduction by Oliver M. Sayler, illus. by B. Aronson. Brentano, 1927.

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Gold, M.: Theatre and Revolution. Nation, November, 1925.

Gregor, Joseph and Fülöp-Miller, René: *Das russische Theater*. Vienna, 1928. (English trans., Philadelphia, 1930.)

Karpova, S.: *Story of the Russian Theatre*. Poet Lore. March, 1927.

Lara, L. and Autant, E.: *L'Art Dramatique Russe en 1928*. Paris, 1928.

Lothar, E.: *Russian Theatre*. Living Age. July, 1928.

Saylor, O. M.: *The Russian Theatre*. Brentano, 1922.

Stanislavsky: *A Dreamer of the Steppes*. E. W. Hullinger. Fortn., July, 1925.

Wiener, Leo: *The Contemporary Drama of Russia*. Little Brown & Co., Boston. 1924.

The Theatres of Moscow: 1. The Old Academic Theatres: Bolshoi (Big) Theatre, Maly (Little) Theatre. 2. Realistic Theatres: Moscow Art Theatre (Stanislavski), Second Moscow Art Theatre (Formerly 1st Studio), Vakhtangov Theatre (Formerly 3rd Studio), Realistic Theatre (Formerly 4th Studio). 3. Synthetic Theatre: Kamerny Theatre (Tairov). 4. Conditional Theatre: Meyerhold Theatre. 5. The New Left Theatres: Theatre of the Revolution, Proletcult Theatre, Moscow Trade Union Theatre; *Theatres in Other Languages*, Jewish Theatre, etc. *Other Theatres*: Semperante Theater (Theatre of Extemporization), Satire Theatres, Operetta, Summer Theatres, Theatre for Children, "Blue Blouses," "Living Newspapers," Circus, Cinema.

PHILIPPE SOUPAULT, well-known French poet, novelist, critic and lecturer, Visiting Professor at the Institute of French Education, Pennsylvania State College in the summer of 1931, is returning to the Pennsylvania State Summer Session in 1932. M. Soupault intends to come to the United States in March or in April, 1932, and will be available for lectures in the United States and Canada. His lecture subjects will be: *A travers Paris (histoire, littérature, beaux-arts)*; *Où va l'Europe (une enquête: France, Allemagne, Russie, Italie, Espagne)*; *La Littérature française contemporaine de 1918 à 1930 (évolution, tendances)*; *Le Roman français moderne*; *Les Ecrivains français et les problèmes du temps présent*; *La Jeunesse littéraire et artistique en France*; Proust, Gide, Valéry; *D'Anatole France à Marcel Proust*; *La nouvelle poésie française*. In order to secure M. Soupault as lecturer, kindly address communications to Professor Hélène Harvitt, 1309 Carroll Street, Brooklyn, New York.

Dr. Mary Saleski is Assistant Professor of Modern Languages at St. Lawrence University, Canton, New York.

Miss Else M. Saleski is teaching German and Spanish at the newly established municipal Junior College of Grand Island, Nebraska.

Personalía*

Again this year, Prof. Henry Grattan Doyle of George Washington University and Business Manager of *The Modern Language Journal*, acted as one of the judges at the Sixth International Oratorical Contest which was held in Washington on October 24, 1931. The first prize went to Henri R. M. Van Hoof, Overveen, Holland, who took as his topic "Het Koningschap van Nederland" (The Royal House of Holland). Gerard Cournoyer of Quebec won second place with "A Quoi Tient la Survivance Française au Canada," while third place went to Martin Krieger of Berlin, Germany, with "Jugend und Abrüstung."

NECROLOGY

Among those who knew her, Harriet True, because of certain outstanding traits, was one of the best-loved teachers in Philadelphia, and her death removed one whose example held a high standard for others to equal. It was not easy to know her. Her New England background gave her a restraint which seemed like a lack of emotion. But this was a reserve beneath which her real friends found a deep loyalty and true friendship. She loved children and young people and taught them with real consecration. Though often in pain during the last months she forgot it as soon as she reached the school. A short time ago she said "Every day when I enter my class-room it gives me a thrill." A brilliant student herself, she became an inspiring and indefatigable teacher, maintaining a high standard of scholarship in her classes.

The events of her life were tranquil—a New England girlhood, graduation from Goucher College, travel and study abroad, teaching in Newton, Massachusetts, and in Sweetbriar College, Virginia; finally, a position in the West Philadelphia High School, where she taught French until a few weeks before her death on November 4th. For some years she gave a course in methods of teaching at the University of Pennsylvania. In collaboration with Dr. de Sauzé, she wrote the *Grammaire Française*, which is widely used in schools where grammar rules are recited in French language.

But it is even more for what she was than for what she did that she will be remembered. Her refinement, her gentle tolerance, and her friendly spirit made themselves felt wherever she went. The loss of a woman of this type, a gentlewoman of the highest ideals and unflinching integrity, will be keenly felt by all who came in contact with her.

Reviews

REMARQUE. *Der Weg zurück.*

In einem Kreise intelligenter Männer sprachen wir über das Buch: "Im Westen nichts Neues." Fast allgemeine schroffe Ablehnung. Schliesslich wage ich die Frage: "Wer hat es denn gelesen?" Da stellt es sich dann heraus: die wenigsten! Sie kannten es nur aus Rezensionen. Das ist der Fehler, dass viele Menschen Remarques Bücher be- und verurteilen, die sie garnicht gelesen, oder wenn schon gelesen, dann doch den Krieg nicht mitgemacht haben, oder wenigstens vergessen, dass hier das Schicksal einer Altersklasse geschildert wird, deren Entwicklung durch die Ereignisse am allerungünstigsten beeinflusst wurde. In dem Alter, wo sie am bildungsfähigsten sind, herausgerissen aus den damals auch nicht mehr normalen Verhältnissen—wie von einer Massenpsychose ergriffen, glitt die Mehrheit *aller* Völker vom Kriegstaumel zum Kriegsüberdruß,—hineingestürzt in ein für Leib und Seele gefährliches, rauhes, grobes erschütternd grauenhaftes Erleben, für diese Altersklasse bedeuten 4 Jahre also mehr als für andere, die bereits eine feste Lebensauffassung hatten.

"Der Weg zurück" zeigt den Rückmarsch beim Waffenstillstand von der Westfront. Da liesse sich ja manches gegen Einzelheiten sagen. Ich habe Bedenken, ob der Verfasser den Rückmarsch selbst wirklich mitgemacht hat. Jedenfalls sind einige Züge beleidigend übertrieben, beleidigend für die Mädchen, nicht nur für Deutsche, sondern überhaupt für das weibliche Geschlecht. Wenn ein Mädchen sich vielleicht in so tierisch roher Weise von den Soldaten hat missbrauchen lassen, dann ist das immer die Ausnahme. Dann scheint der Verfasser auch vergessen zu haben, dass zu der Zeit der Alkohol, der in dem Buche eine so grosse Rolle spielt, damals kaum zu haben war. Ausserdem fehlte auch das üppige Essen, das zum unmässigen Trinken erst den Anreiz gibt. Dann—Abkochen im Freien—ist auf dem Rückmarsch in Deutschlands Grenzen kaum vorgekommen.

Dann aber will der Verfasser "den Weg zurück" ins geordnete bürgerliche Leben zeigen. Das war aber grade für die geschilderte Generation schwer, und manche haben diesen Weg nie gefunden.

Recht verstanden muss das Buch zu einem Apell an das Weltgewissen werden: "Nie wieder Krieg!" Nicht die Lebensgefahr sondern die sittliche Verrohung als allgemeine Folge des Krieges ist das schlimmste.

Man soll über das Buch nicht streiten, nicht ihm zustimmen oder es ablehnen, sondern von denen, die dabei waren, sich sagen

lassen: "So war es wirklich!" Es ist nicht schön, aber—leider—wahr! Unser "*lieber Feldgrauer*," den wir auch draussen haben, war eine Dekoration der Familie, und mit viel hohen Worten haben oft die Liebsten uns angespornt zu Mord und Tod, und sich nachher entrüstet als die Saat aufging. Kann man aber jahrelang im Blut wühlen, und dann zarter und edler werden?

Dann aber zeigt das Buch auch, wenn auch vielleicht ungewollt, den kläglichen Zusammenbruch der materialistischen Weltanschauung. Es gab auch andere. Nicht alle verloren den sittlichen Halt; denn sie hatten einen Halt in der andern Welt, bei Gott, in ihrem Gewissen. Sie liessen sich nicht "im Namen Gottes" in die Schlacht treiben, auch beteten sie nicht: "Gott strafe England!" aber sie wurden durch den Anschluss an Gott bewahrt, dass nicht, als die Front und ihre Ideale und ihre Weltanschauung zusammenbrachen, sie mit zerbrachen. Sie waren innerlich selbständig. Sie blieben rein und wurden reif und konnten Andern, die haltlos geworden, Stütze sein.—"Einer, der dabei war."

WILLY BUBLICK

Tilsit, Ostpreussen, Germany
Clausiusstr. 23

ERNST SURKAMP. *Die Sprechmaschine als Hilfsmittel für Unterricht und Studium der neuern Sprachen*. Otto Sperling, Stuttgart, 1926, 30 pp.

After showing in a very interesting manner the origins and development of the phonograph and pointing to the technical perfection that it now has reached, this booklet demonstrates the general, great usefulness of this machine in the study of modern languages. A phonograph should be used in every foreign language department as it offers the opportunity to have the students hear famous speakers and singers of the language which they are studying. The booklet also indicates how a phonograph is to be operated most efficiently and how it should be used in connection with the different language exercises as hearing, speaking, writing as well as for self instruction. It finally gives useful information about the right choice of an apparatus, and records. There are indeed instances where the phonograph represents the only means of keeping record of valuable information concerning disappearing languages.

JEAN BECK

Miami University

JULIEN TERSOT. *La Musique aux temps romantiques, avec douze planches hors texte*, Paris, Librairie Félix Alcan, 1931; in 12, 186 pages.

Il était temps que l'on se mit à l'étude des rapports de la musique romantique avec la littérature, comme on a commencé à le faire depuis longtemps pour la peinture romantique. Voici deux

livres du même coup, et du même auteur. Outre celui dont nous rendons compte ici, M. Tiersot publie chez l'éditeur Plon, *La Chanson populaire et les écrivains romantiques*, in 8°, avec 96 notations musicales.

Après Rousseau, l'auteur de *La Lettre sur la Musique française*, et Sedaine l'auteur de *Richard Coeur de Lion*, dont les noms sont évoqués comme précurseurs, le premier signalé parmi les musiciens dont les œuvres sont antérieures à 1830, est le "citoyen Méhul"—connu surtout du grand public comme auteur du *Chant du départ*. Ses opéras furent caractérisés déjà par un contemporain comme "romantiques" (*Chronique de Paris*, 1 avril, 1793). Il y a en effet, reconnaît M. Tiersot, des éléments romantiques dans *Euphrosine et Coradin*, sujet du moyen-âge français, dans *Phrosine et Mélidor*, et dans l'ossianesque *Uthal*; un précurseur plus authentique cependant, serait Dalayrac, l'auteur de *Nina ou la folle par amour* dont la donnée est déjà celle d'*Antony*, et qui eut l'honneur, écrit M. Tiersot, d' "éveiller en Berlioz le mystère de la musique" (p. 6). Celui auquel plus qu'à un autre, l'auteur voudrait concéder entièrement l'épithète "romantique" c'est Lesueur, avec *Les Bardes ou Ossian* (1804),—apprécié par Napoléon qui, on le sait, avait un faible pour la sentimentalité ossianesque. Puis, voici Spontini avec *La Vestale* (1807), tragédie d'amour au sens racinien, et qu'on pourrait appeler "le Tristan et Iseut du début du siècle" (p. 13; et avec le *Fernand Cortez*, du même, en 1809, dont le sujet sinon la musique, était destiné à plaire à l'empereur. Il faut alors descendre jusqu'en 1825 pour arriver à une oeuvre nettement animée de l'esprit nouveau: *La Dame blanche*, de Boieldieu, inspirée par Walter Scott; elle fut suivie en 1828, par *La muette de Portici*, d'Auber, avec abondance de couleur locale et de romanesque. Tout cela, en France même, préparait Berlioz. M. Tiersot nous transporte ensuite en Italie, le pays où Rousseau déjà avait cherché un renouvellement musical, puis Stendhal puis Musset chantant Naples

*Où sont nés le macaroni
Et la musique.*

Rossini y donnera dès 1814, *Tancrède*, puis *Le Barbier de Séville*, puis *Otello*, puis tant d'autres opéras jusqu'à *Sémiramide*, en 1823. C'est après sa venue à Paris, qu'à la veille de 1830, il exaltera *Guillaume Tell*, le héros de la liberté helvétique. Incompétents nous-même en matière de musique, nous ne pouvons que signaler avec quelque étonnement ces mots inscrits à la fin du long chapitre consacré à Rossini: "Cela dit, il n'est pas possible de conclure autrement qu'en avouant que Rossini est tout le contraire du romantique, qu'il est l'*antiromantisme* personnifié. Ce ne sont pas les quelques traits relevés dans *Guillaume Tell* et *Otello*, desquels il résulte qu'il a parfois résisté au goût régnant, qui contrediront cette vérité générale." Et, en fait, ajoute M. Tiersot, "Les vrais romantiques

ne s'y sont pas trompés: Hugo, Lamartine, Gautier, de Vigny, George Sand, Eugène Delacroix, et au milieu d'eux le musicien qui les résume, Berlioz, ou ne parlent jamais de Rossini, ou s'y déclarent franchement hostiles" (p. 50).

En Allemagne: Weber (né en 1786), après avoir trahi un goût romantique accusé dans de petites compositions lyriques, donnera en 1821 à 35 ans, l'opéra peut-être le plus purement romantique aux yeux de la postérité. Celui-ci fut représenté à Berlin en 1822, en 1824 à Paris. Victor Hugo paraît avoir exprimé l'enthousiasme général quand il dit dans Victor Hugo raconté: "Le théâtre de l'Odéon représenta cette année-là [1824] avec un éclatant succès le *Freischütz*. Tous ceux qu'on appelait les romantiques vinrent soutenir de leurs bravos enthousiastes la grande musique de Weber. M. Victor Hugo et sa femme, attendant l'ouverture des bureaux, se trouvèrent à côté d'un grand jeune homme au visage ferme et cordial. C'était M. Achille Devéria, qui venait pour la douzième fois applaudir et faire bisser la chanson à boire et le chœur des chasseurs" (cité p. 64).¹

Le chapitre se termine sur quelques mots relatifs à Schubert, l'auteur des *lieds*, et à Beethoven dont la *Symphonie héroïque* fut placée au programme des concerts du Conservatoire de Paris—séance d'inauguration—le 9 mars 1928.

Arrivé à 1830, le grand nom est Berlioz naturellement, celui que Wagner appela le "Napoléon de la musique," et nous avons enfin en France une expression musicale du romantisme par un homme qui fait autorité en la matière. La *Symphonie fantastique* est exécutée pour la première fois l'année même d'*Hernani*—et il semble qu'il y a là bien plus qu'un simple hasard. L'auteur vit à Paris (de la Côte Saint-André) en 1821, âgé de 18 ans. M. Tiersot résume sa carrière avant 1830, passant rapidement sur les *Huit scènes de Faust* et les *Méodies irlandaises* (mentionnant aussi sa mise en musique de "la captive" des *Orientales*); il s'arrête davantage aux *Franco Juges*, où, en 1827, Berlioz s'avère romantique intégral. Malgré des avis contraires, M. Tiersot considère que la *Symphonie fantastique* est bien une "véritable symphonie" (p. 92 ss) avec son Bal, sa Scène aux champs, ses Danses du sabbat; et il rappelle à ce propos une page écrite par Berlioz à cette époque et qui est un écho bien curieux des vers de V. Hugo:

Je me mis un bonnet rouge au vieux dictionnaire . . .

Enfin notons cette phrase: "La marche au supplice" [toujours de la *Symphonie fantastique*] semble avoir été le résultat immédiat d'une lecture du *Dernier jour d'un condamné* (p. 105)—qui est de février 1829.

¹ M. Tiersot écrit à la même page: "Cependant le poète [Hugo] a toujours passé pour un ennemi de la musique; mais c'est là une imputation fausse."

Depuis 1830 les rapports de la musique et de la littérature continuent assez étroits: "Sait-on quel fut le premier salut musical que reçut le public parisien au commencement de 1830, le 28 janvier exactement, moins d'un mois avant *Hernani*? Celui du chapeau à plumet rouge de *Fra Diavolo*, l'aimable brigand de Terracine . . ." (p. 109). L'Auber de la *Muette de Portici* continuait son œuvre; il mettait même en musique l'histoire de Tristan et Iseut dans *Le Philtre*. Sa trop grande fécondité, sa rapidité de travail nuisit à la qualité—et à sa renommée. M. Tiersot cherche ensuite à venger d'un trop grand oubli la mémoire de Herold, qui du reste eut une bien courte carrière puisqu'il mourut à 41 ans, mais qui demeure l'auteur du *Pré aux clercs*, (1832), et de *Zampa* (1831)—rien autre que Byron mis en opéra. Meyerbeer réclame de nombreuses pages; cependant on remarquera une appréciation assez critique de celui qui donna *Robert le Diable* en 1829, *La Juive* en 1835, et *Les Huguenots* en 1836.

Le succès d'estime de *La Esmeralda* en 1836 est brièvement mentionné, ainsi que la composition du *Lac* de Niedermeyer, 1837, où Lamartine même semble s'être senti trahi.

Le chapitre sur «Les Musiciens étrangers en France et hors de France» rappelle les noms de Bellini d'abord, puis d'artistes comme Paganini et La Malibran. Viennent ensuite le Hongrois Liszt, qui salua l'aurore de Wagner; le Polonais Chopin, les Allemands Mendelssohn-Bartholdy et Schuman, ce dernier donnant la main d'une part à Chopin et de l'autre à Berlioz "realisa parmi les musiciens allemands, le plus pleinement l'idéal romantique (p. 165).

Pour terminer le volume on revient à Berlioz, le Berlioz du *Requiem* (1837), cette "conception gigantesque" quoiqu'on puisse dire en vérité que "le sentiment religieux soit absent de cette Messe des Morts . . . Au reste ce sentiment s'exprime-t-il davantage dans le *Jugement dernier* de Michel Ange, qui orne la chapelle des papes?" C'est aussi le Berlioz de *Roméo et Juliette* (1839)—qu'entendit Wagner; or, dit M. Tiersot: "Le drame musical de Wagner, c'est donc la continuation normale de la symphonie dramatique de Berlioz" (p. 175). Enfin il faut nommer ici la *Damnation de Faust* (1843) qui échoua devant le public du temps et marqua la fin du romantisme en musique, à peu près comme la chute des *Burgraves* marqua la même année la chute du romantisme au théâtre.

En tournant la dernière page de ce volume si rempli de suggestions intéressantes on est étonné une fois de plus que ce domaine d'études soit resté si parfaitement inexploré jusqu'à ce jour par les étudiants du romantisme.

ALBERT SCHINZ

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SMITH-ROBERTS. *French Book I*. Scott, Foresman Co., 1930, \$1.92.

French Book I is a beginners' text, offering several rather novel features. In its five hundred double column pages, it has an abundance of material, covering grammar, the equivalent of two hundred pages of an ordinary grammar, an equal amount of reading material, besides twenty cultural essays in English on French geography, literature and French life—even French cooking.

The most attractive feature of the book is its wealth of well chosen illustrations. Indeed its one hundred forty-nine pictures, some of them full page, make it almost an *Encyclopédie par l'Image*.

There is an excellent treatment of pronunciation with phonetic drills and symbols for all vocabularies.

The chief criticism of the book is its bulkiness and its encyclopedic character. In a text containing so much, a student might easily be confused as to what he should really learn. The study helps increase the bulkiness and adds little to its effectiveness. The same may be said of vocabularies which are sometimes longer than the text they illuminate (cf. pp. 248, 249) and contain words so unusual, so specialized that no first year student should be burdened with them: cf. page 281, which is a full three-column page of vocabulary. For how many of these words should a student be responsible?

The authors' claim to have created a text embodying the recommendation of the Coleman Report is hardly substantiated by the result. It is not *more* reading, but more carefully graded reading toward which the Coleman Report would have us aim. Evidently no word count with one new word to each forty running words has been attempted in this text in which selections from *Les Misérables*, from *Le Bourgeois Gentilhomme*, and from Rabelais, (though simplified) are offered to first year students.

However in the selection of material, the aim of the authors to present the charm, the winsomeness of France and of French life has, I think, been realized.

DELLA R. MADDOX

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ANTONIO MARINONA. *Italy Yesterday and Today*, with 128 half-tone illustrations. Macmillan Company.

Signor Marinoni here offers decidedly more than a travel guide, more than a word picture, however apt, of the tourist Meccas of Italy, more indeed than an appreciation of her art, for he approaches his subject with the realization uppermost that countries, like people, have their own individuality which, in the case of our European neighbors, is the outgrowth of centuries. How, then, shall we hope in any true sense to see a country, its people, its institutions, or even its art without "some knowledge of those invisible

forces that have wrought them into what they are?" Such is the position which the author has taken in devoting the first portion of his volume to a discussion of those very forces which have builded and overthrown, have dissipated and again have gathered strength with the vicissitudes of the centuries since Rome's supremacy, yet, even in the dark days when Italy had no national being, have bound—consciously or not—all Italians in one unified spirit. The present volume, of peculiar interest to the American who would truly see Italy, is such as could come only from the pen of one who himself truly knows both Italy and Italians and America and Americans.

In the later chapters, which form the greater portion of the work, the author becomes an enlightening and withal a sympathetic guide, conducting the reader to such well-known centers of beauty, art and historical treasure as the Italian Alps, the Lakes, Milan, the Trentino, Venice, Padua, Florence, Perugia, and Rome. So much is Signor Marinoni here the artist at home with his subject that after nearly two hundred and fifty pages, it is rather with reluctance that the reader follows him north on the last lap of the journey, having traveled no further south than Pompei and Amalfi.

To his art as a painter with words there is added a fine accuracy which commends Signor Marinoni's volume to every lover of Italy's priceless inheritance of art treasures. This, with his native understanding of the people and problems of our present Italy (while not all may feel to agree to the letter with his every interpretation), leaves us with something akin to regret that some of the less known, but not less loved spots—Sicily, Sardinia, and Calabria, where the nation's ancient modes of life, where many a half forgotten ruin, and where the very face of the country itself, remains least touched with modernity—might not have yielded up their story and their charm to his pen.

Signor Marinoni's portrayal is admirable, his style dignified, yet often of the easy, conversational type which makes the author's creative power seem but a natural reflection of the reader's own awakened thought. The point and signal character of the whole, however, which, it is to be hoped, will vouchsafe for it a wide circulation in America, is the truth with which he has expressed the spirit of Italy. In his own words, it is "a tranquil consciousness," preserved through centuries of adversity, "of belonging to an immortal nation . . . , the spiritual inheritance" of the people, which "has moulded their lives, their customs, their character, even in the most remote mountain districts and in the plains farthest from the cities. It is this . . . which gives to the Italian an easy and sincere tolerance for the opinions, sentiments, and customs of other peoples . . . , the cosmopolitan trend of mind and heart . . . , that 'naturale amistà per la quale tutti a tutti siamo amici'".

RICHARD F. MEZZOTERO

Yale University

MADAME LA COMTESSE DE SÉGUR: *Les Malheurs de Sophie*. Abridged and edited, with an introduction and vocabulary by Roberta Mansfield. Longmans, Green and Company, 1930. 95 pp. Price, \$.60.

This is certainly a real French story, a story which during three generations has amused many thousands of French children. It has been shortened and made easier, for many things understood by a French child of seven would seem hard to an American high school pupil of fourteen. However, in spite of the care taken by Miss R. Mansfield to adapt the book to the need of the English or American school child, I do not think it is going to interest children of this country as much as it has interested the children of France.

The various stories of the book deal with adventures happening to Sophie. Sophie is a nice child—seven or eight years old—she is healthy, bright, full of pep and mischief. She lived in a wealthy French home and the events described take place about forty or fifty years ago. The aim of Madame de Ségur was to show to other children what happened when, like Sophie, girls are vain, greedy or careless. Each little story is a lesson: "La poupée de cire" shows what happens when one does not listen to the advice of grown-up people: "Les loups," "La chaux," relate the consequences of disobedience; "Les sourcils coupés," "Les cheveux mouillés" the results of vanity. The story of the "ange gardien" would be very good if told in a Sunday School class, but in a classroom you hardly find the suitable atmosphere and the incident of the dream runs the risk of not being appreciated as it ought to be. Paul's behavior and remarks are too good and sensible, only a very few American boys would understand and like him. This book will certainly not be appreciated by boys and, as for the girls, they may be somewhat bored by the fine "leçons de morale" it contains.

If the story could be put into the hands of very young children—seven or eight—it would very likely be all right but, although the syntax is simplified, there are only a few schools where children of that age would be able to understand the text; in most cases the pupils who understand the French will be too old to enjoy the stories.

The book is nicely printed, attractively bound, well illustrated; the vocabulary well chosen; the words repeated often enough to be remembered easily. A few words appearing in the text are missing in the vocabulary such as *ratrapper*, *flèche*, *angélique*, *ou*, *mine*. It might have been useful to explain on p. 14 *nez à nez*; p. 11, *y* in *j'y ferai bien attention*; p. 19, *relevée* in *relevée en panache*; p. 53, *coup* in *coups de talon* and the expression *ma bonne* so often used by Sophie. Would it not have been better to use *soulier* for *brodequin*, p. 8? *Brodequin* is not so often used in French and this word appears only once in the text. The word *anniversaire*, masculine, is listed p. 83 and used p. 26 as a feminine noun.

There are a few mistakes in spelling and several words are not divided properly. We find on p. 12 *hereusement* for *heureusement*; p. 32 *joupon* for *jupon*; p. 19 *nettoyerais* for *nettoiera*; p. 16 *épaisser* instead of *épaissir*; p. 92 *racher* for *racler*; p. 19 *mett-rai* for *met-trai*; p. 22 *de-scendit* for *des-cendit*; p. 46 *emmen-aient* instead of *emme-naient*; p. 14 *à sa grand joie* instead of *à sa grande joie*; p. 18 *tu ne fais que "de" sottises* for *"des" sottises*. A few other mistakes were noted, such as: p. 14 *à essuyer la tête* instead of *à s'essuyer la tête*; p. 29 *se mettre en arrière* instead of *rester en arrière*; p. 36 *le temps se passait* for *le temps passait*; p. 49 *mener de la terre* for *transporter de la terre*; p. 50 *d'y aller voir si c'est* instead of *d'aller voir si c'est*. On page 16 it seems a pedagogical error to write: *se regarder à la glace* and a few lines after: *se regarder dans la glace*. On p. 17 we read: *viens dîner—oui, j'y vais*; it might be hard for children to understand why the answer to the verb *venir* is given with the verb *aller*. It would have been better to apply the rule given, p. 73, and not use the possessive on p. 14: *Sophie met sa tête sous la gouttière* and on p. 54: *pour laver sa figure et ses mains et pour changer sa robe*.

Page 19 is a very good example of the use of the conditional. This tense is introduced in a very clear and simple manner. However, the sequence of tenses is sometimes faulty. On p. 11 *un maçon accourt, l'enlève, la "mit" par terre* for *la met*; p. 26 *lorsque Sophie était rentrée* for *fut rentrée*; p. 30 *arriva* and p. 31 *jeta* ought to be in the imperfect; p. 38 *à peine avait-elle* for *à peine a-t-elle*; p. 38 *la remit* instead of *la remet*, p. 43 we read *quand elle les "rejoignait"* *ils lui montrèrent* for *"rejoignit"*; p. 45 *appelons-nous* for *appellerons-nous*.

It was a good idea to include a list of the most difficult verbs used in the exercises but why introduce *perdre* which is regular and omit *prendre* so frequently used in the text? Why not indicate also the future of these verbs? Future and conditional forms are used in the stories and they are not all to be found either in the vocabulary or in the notes. Some of the exercises are very good, but on p. 72 it would have been better to give a fourth meaning of *en* and offer *from it* as a translation. The rules about *donc* p. 74, *si* p. 80, *y* p. 77 are not clear enough. I do not understand the first sentence to be translated on p. 79. The exercises dealing with Chapter xiv are too difficult. A list of questions in French for each chapter might be useful.

On the whole a teacher who would retell these stories with further simplification could use this book to advantage with very young children.

HÉLÈNE FOURÉ

Ohio State University

FRANK THIESS. *Abschied vom Paradies*. Edited with introduction, notes, exercises, and vocabulary by O. G. Boetzskes. Boston: D. C. Heath and Company.

Mr. Boetzk's edition of *Abschied vom Paradies* presents with but few omissions the whole of the original work by Frank Thiess. It is the story of a group of children who spend a supremely happy summer in a village in the neighborhood of the Harz mountains. They live in a world entirely their own. Their problems, their friendships, their embryo love affairs, the petty jealousies that befall them, their joys and sorrows, all these are unfolded before the eyes of the reader.

Although dealing almost exclusively with children, it is not written for the child mind but rather for somebody more mature. It is as if it were the writer's purpose to introduce his reader to the intricacies of child psychology by presenting very sympathetically for his consideration quite a variety of specimens.

The notes give a careful explanation of the literary, mythological, and geographical references as well as translations of the idioms and the more difficult constructions. The exercises are divided into fourteen sections which aim at giving a rather comprehensive review of German grammar. Each section consists of German questions on the text, some actual grammatical exercises, suggestions for free composition, a group of German idioms, and some very interesting work on vocabulary which tends to make the student think of his German words not in isolation but in their relation to other words in the language.

GERTRUDE H. DUNHAM

Smith College

G. M. HOWE and F. W. C. LIEDER. *First German Reader*. Boston: D. C. Heath & Company, 1930. pp. vi + 250. \$1.36.

The more the advantages of the reading aim are acknowledged and the more seriously the reading method is put into effect, the more we shall feel the lack of elementary reading material which can be used in the first and second semester together with the introduction to grammar. A careful preparation of first year reading material is in the present shift from the translation method to the reading method of more vital importance than the preparation of advanced texts. For the latter may, if elementary and intermediate reading texts are provided in sufficient quantity and variety and properly used in extensive reading, eventually be replaced by imported originals. From that point of view, this new reader is to be welcomed, because it provides material which can be read at an early stage of the study of German. The first part consists of anecdotes and little stories of simple grammatical construction. In the second part style and grammar are of increasing difficulty; the stories in this part are mainly taken from the works of Anna Schieber and Paul Keller. Many of these stories are presented for the first time in a reader, although duplications are not entirely avoided. The exercises consist of questions and, unfortunately,

translations; unfortunately, because this type of exercise is in methodological contradiction with the purpose of a reader, which is to develop a reading facility by direct bonds.

The questions need a thorough revision before the second impression. For instance, the verb *machen* is used with a frequency which is entirely un-German, at some places it even sounds rather indiscreet (xvi. 10, p. 141; xxvi. 6, p. 156). Another typical mistake is the use of pleonastic expressions; the object clause is too often anticipated by the pronoun *es*, and the adverbial clause by adverbs of time or place (e.g., xvii. 9, p. 142). Question xiii. 4, p. 137 became intelligible to me only after the second reading. Anglicisms occur also in other questions, e.g., v. 7, 8, p. 129; vi. 11, p. 130; xx. 5, p. 147.

F. W. KAUFMANN

Smith College

OSCAR BURKHARD. *Readings in Medical German*. New York: Henry Holt & Company, 1930. pp. xviii + 242 + lxxxvi. \$2.50.

As reasons for the publication of this reader the author states the fact that the existing textbooks on scientific German contain little or no material dealing with the various fields of medicine and the absence of a satisfactory German-English dictionary of medical terms. The articles are restricted to general medicine and deal with anatomy, functions of the human body, comparative anatomy, the development of biology, surgery, and diseases of the skull. This choice and the vocabulary, which contains about 2500 words a great part of which are medical terms, should suffice to give a medical student enough training in the German language to read for himself any technical work in his field. It would be easy to point out fields which might have been considered, e.g., the nervous system, but the purpose of the book is certainly accomplished, and there cannot be any doubt about its usefulness for those students for whom the book is intended.

F. W. KAUFMANN

Smith College

E. ALLISON PEERS. *Santander*. New York: Knopf, 1928, 159 pages; and *Granada, idem.*, 1929, 115 pages.

These two delightful little books by Professor Peers take on added interest for us by reason of his rather lengthy stay among us last year. To call them guide-books would be misleading, and yet they would admirably serve such a purpose. Professor Peers' statements of fact can be relied upon without question, his point of view is most interesting, and his refined enthusiasm is irresistible. He loves his Spain, not blindly, without knowing her less attractive sides, but in spite of them, and he gives evidence of his faith in the power of her charms by not trying to deny the existence of what is

unlovely. He is not only a scholar and an accomplished guide, but he is a poet as well. To be sure, no portions of these books are written in verse, but there is many a prose poem to charm the reader long after the reading is finished, and to draw him to the book again for another reading.

Santander treats not only the City, but numerous towns in the province, and the journeys between towns or other points for sight-seeing are equally as enjoyable as the towns themselves. About a third of the book is given over to the City, and its sponsor makes it seem an inviting place, indeed:

"Santander is *not* terribly hot. Its summer climate is that ideal of sustained and pleasant warmth which is popularly supposed to characterize the south coast of England—and never does. If the sun once or twice forgets himself, and makes the traveller think for an hour or so that he must after all be in Morocco or the parched central plateau of Spain, he will always find a welcome, northerly breeze coming straight off the sea with refreshing coolness. Not long after September has begun, that same breeze is apt to gather strength, and drive the holiday-makers who have come from Madrid and beyond away back to the south. But June, July, and August on the north coast of Spain are all that can be desired. When Biarritz is torrid and the Riviera plagued by mosquitoes, it is just then that Santander is little short of perfection."

The shorter and later book deals largely with the City of Granada, only the last chapter leading out into "Village, Plain, and Mountain," and of course, the Alhambra and the Generalife get the lion's share of the attention. The author makes that concession to *lo usual*, but his heart wanders: ". . . what I could most desire that my hurried tourist should see is the country beyond the Generalife"—on the Cemetery road above the Hotel, where one should continue on to the right instead of taking the path to the left and going to the Generalife. It is about this spot that he writes:

"When I build a house in Granada, I shall build it somewhere near this paradise. A little white cottage on the hillside it will be, with a path hedged by *chumbra* and soft, grey aloes. White almond bloom will deck my garden in winter, and olives of grey and silver all the year round. That garden will be bright with butterflies by day and echoing with the cricket's song at night-time. Never do I hear the cricket but I think of it, never smell the perfume of charred wood, never feel the cool wind blowing off snow, but my mind goes back (or forward) to it unfailingly."

Both books are well illustrated with excellent photographs, but one wishes they contained indexes, at least of names.

THOS. A. FITZGERALD

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ALEXANDRE DUMAS, *Le Comte de Monte-Criste*, edited by Cordelia M. Hayes, with introduction, exercises, vocabulary. American Book Company, 1931. v+150 pp. text, 35 pp. notes, 80 pp. vocabulary.

Success in stimulating foreign language interest is usually conditioned by the type of reading-matter offered the student. Many teachers are of the opinion that reading material in a foreign language with which the student is already familiar in his own language is of considerable advantage, especially to beginners. *Le Comte de Monte-Criste* meets these demands in every respect. Few students of high school or college age have not been delighted by the romantic exploits of Dumas' hero, Dantès. The story bears rereading easily and an added sense of achievement impresses the student when he reads the escapades of a friendly hero in another language.

Le Comte de Monte-Criste as edited by Cordelia M. Hayes, University High School, University of Michigan, presents 145 pages of the most moving and absorbing part of the novel, exclusive of five illustrations. The edition includes the episodes of Dantès' commitment to prison, his escape, and discovery of the treasure. Where abridgement has been necessary, care has been taken not to disturb the continuity of the story. The events preceding the imprisonment of Dantès at the Château d'If are given under a biographical sketch of the author's life. Although perhaps the least related to historical facts of any of Dumas' novels, there are certain historical allusions which have been explained in a historical sketch in the introduction.

Carefully arranged exercises, based on each of the twelve chapters of the text, furnish grammatical drill, word study, and conversation as a means of giving a good grip on basic language fundamentals. Word study receives considerable stress and the exercises are arranged in view of fixing new words permanently into the student's vocabulary. English-French exercises are provided to improve writing ability. All of the exercises meet the requirements of the latest and most approved methods of language presentation.

Notes necessary to a full understanding of the text have been included in the eighty pages of the vocabulary. In addition to the idiom lists in the exercises, the vocabulary translates such idioms as might obscure the complete comprehension of the text.

The inclusion of a verb table of both regular and irregular verbs would have been welcomed by a great many teachers who have an unselected group of students. Another improvement in the opinion of some teachers would be comprehension exercises to test the ability of students to do silent reading. Despite these omissions, *Le Comte de Monte-Criste* in this new edition is to be highly recommended for school use. It is a good text.

BOYD CARTER

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ALEXANDRE DUMAS. *Impressions de Voyage*, edited with maps, illustrations, introduction, and vocabulary by Harry V. E. Palmblad. Chicago: University of Chicago Press, 1931, xi+197 pages. \$1.50.

From the great Romantic novelist and dramatist's *Le Midi de la France*, *En Suisse*, and *Une Année à Florence* the editor has chosen seventeen selections which he has arranged as "an extensive reader for high-school and college students." This new publication is one of the latest of the interesting University of Chicago Junior College Series. Of intermediate grade, it is intended to be used as early as the second semester of the high-school or second month of the college course in cases where the grammar is covered rapidly, and for classes where more time is spent on the grammar it will be useful at a later stage.

The brief introduction of four pages gives a concise and useful statement of the life and works of Alexandre Dumas. A short bibliography is given for those who wish to make a more detailed study. There are 168 pages of reading matter and exercises. At the beginning of each selection there are questions and instructions, telling the reader what to look for. The exercises which follow each extract are of the "silent-reading type," consisting of questions in English, *vrai* or *faux* assertions, word-building lists, subjects for conversation, and suggestions for additional reading. The editor believes that numerous and elaborate notes would prove a hindrance in this work meant for rapid reading; accordingly the notes are very brief and are found within the body of the text or at the bottom of the page. They are quite ample for the student's understanding of the excerpts. The passages are generally interesting and often humorous. They will give the student new ideas of the author and will afford him an insight into the conditions of France of the day. Many of the selections are attractively illustrated with cuts, the work of the Chicago artist, Edmond Giesbert. Clever maps on the inside covers indicate the location of the incidents. Preceding the vocabulary there is a helpful list of proper names with their pronunciation indicated. The vocabulary is brief, many of the words which occur early in standard word-lists being omitted.

The book is very attractive in appearance, is well printed and bound. There are very few errors which have been detected. Page 146, l. 12, *jusqu'a* should read *jusqu'à*; p. 180, *déchainner* should read *déchaîner*; p. 196, *tribu* is listed as a masculine. A peculiar error is found in the advertisement following page 197. Here it is stated that the text contains "The impressions of Alexandre Dumas' voyage to *America*." This text should prove popular. The reviewer wonders, however, if some teachers, while finding *Impressions de Voyage* quite to their liking, will not consider that the price is rather too high for a book of its length.

GEO. B. WATTS

Davidson College

PAUL HARTIG UND WILHELM SCHELLBERG. *Handbücher der Aus-landkunde, Band 6: Handbuch der Amerikakunde*. Frankfurt a. M.; Verlag Moritz Diesterweg, 1931. xv+334 pp.

The *Amerikakunde* forms part of a co-operative series that has been announced in *M.L.J.*, May, 1931. The new volume is as attractive and as richly illustrated with charts, maps, and prints showing typical landscapes and city views as the preceding ones. Roman type and the familiar material on which the contributions (30 pp. on the average) are based, would seem to make the book especially appropriate reading for graduate students wishing to acquire rapidly a working acquaintance with scientific German. The average college student will probably want to concentrate his efforts upon material about Germany rather than about his own country; but to encourage extensive reading or to enable students to satisfy requirements of reading correlated with their major subject, the *Amerikakunde* might be recommended to college teachers for acquisition by the departmental library.

In spite of the lesser bulk of the *Amerikakunde* as compared with other units of the series, most of the important aspects of American civilization are treated in a competent and stimulating way. The most obvious omission, perhaps, is American art and music. A. Haushofer (Berlin) treats concisely the geography of the United States in its geological and topographical aspects, the history of settlement, and the present distribution and organization of the inhabitants. H. Levy (Berlin) surveys the material bases and the present status of American economics. L. Müller (Wuppertal-Barmen) deals with American political and social life, Magdalene Schoch (Hamburg) points out the distinguishing traits of American law, and W. Fischer (Giessen) treats American language. H. Mutschmann (Dorpat), in the longest and, perhaps, most stimulating contribution to the volume, discusses American literature as a source of information on American life. Numerous summaries of important and, in many cases, recent works are given. E. Hylla (Berlin) writes on the history and present organization of education in the United States. Finally, J. Richter (Berlin) offers a clear presentation of the complex aspects of religion, church organization, and philosophy in North America.

Like the other volumes of the series, the *Amerikakunde* is very well printed on stiff white paper, free from typographical errors, as far as the reviewer has been able to ascertain, and attractively bound.

ERWIN ESCHER

Chicago

Books Received

FRENCH

- LOUWYCK, J. -H., *La Nouvelle Épopée*. Edited by H. M. Dickman and A. -J. Dickman. D. C. Heath and Company, 1931. Price \$1.00.
 Preface, p. iii; Introduction, pp. vii-xiii; Text, pp. 1-151; Notes, pp. 153-165; Vocabulary, pp. 167-214.
- HALPERIN, MAURICE, *Le Roman de Tristan et Iseut*. Jouve et Cie, Paris, 1931.
 Text, pp. 9-139; Bibliographie, pp. 141-144.
- MALOT, HECTOR, *Sans Famille*. Edited by Walter H. Storer. American Book Company, New York, 1931. Ill. Price \$.84.
 Preface, pp. v-vi; Biographical Note, pp. ix-x; Geographical Note, pp. xi-xvi; Preface, pp. 1-164; Exercices, pp. 165-212; Notes, pp. 213-224; Vocabulaire, pp. 227-301.
- MARCH, HAROLD, *Frédéric Soulié*. Yale University Press, New Haven, Connecticut, 1931. Price \$3.00.
 Introduction, pp. 1-5; Text, pp. 9-281; Bibliographies, pp. 285-334; Appendixes, pp. 337-363; Index to Soulié's Works, pp. 365-369; Index to Names, pp. 370-379.
- MARGUERITTE, PAUL ET VICTOR, *Poum*. Edited by Louis A. Roux and Hélène R. Wodehouse. D. C. Heath and Company, Boston, 1931. Ill. Price \$.76.
 Preface, p. iii; Paul et Victor Margueritte, pp. vii-ix; Text, pp. 3-71; Notes, pp. 73-90; Exercices, pp. 91-128; Vocabulaire, 129-192.
- ROBINSON, HOWARD, *Bayle The Sceptic*. Columbia University Press, New York, 1931. Price \$4.25.
 Foreword, pp. v-vii; Text, pp. 1-309; Appendix, pp. 310-324; Index, pp. 325-334.
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- WILLIAMS, RALPH C., *Bibliography of the Seventeenth-Century Novel in France*. The Century Company, New York, 1931. Price \$3.50.
 Preface, pp. vii-viii; Bibliography, pp. ix-x; Text, pp. 3-341; Appendix, pp. 345-355.

SPANISH

- CHERUBINI, G., AND CONDON, VESTA, *Curso Práctico de Español para Principiantes*. The John C. Winston Company, Philadelphia, 1931. Price \$1.60. Ill.
 Preface, pp. vii-ix; Foreword, pp. xix-xx; Introduction, pp. xxi-xxxi; Text, pp. 1-305; Apéndices, pp. 307-340; Vocabularios, pp. 341-392.
- ESPINA, CONCHA, *Mujeres del Quijote*. Edited by Wilhelmina M. Becker. D. C. Heath and Company, Boston, 1931. Price \$.96. Ill.
 Introduction, pp. vii-ix; Concha Espina, pp. x-xv; Text, pp. 1-105; Notes, pp. 107-118; Vocabulary, pp. 121-186.
- GUERRERRO, LINA JACOB, *Cuadritos Cortos*. D. C. Heath and Company, Boston, 1931. Ill. Price \$.60.
 Preface, pp. iii-iv; Text, pp. 3-49; Vocabulary, pp. 51-69.
- Juguetes Modernes*. Edited by Vesta Edith Condon. The John C. Winston Company, Chicago, 1931. Ill.
 Preface, pp. 3-4; Text, pp. 11-215; Vocabulario, pp. 219-277.
- LEAVITT, STURGIS E., *The Estrella de Sevilla and Claramonte*. Harvard University Press, Cambridge, 1931. Price \$2.00.
 Preface, pp. vii-viii; Introduction, pp. 3-6; Text, pp. 7-96; Appendix, pp. 99-105; Index, pp. 109-111.

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Preface, pp. v-vi; Introduction, pp. 3-33; Meier Helmbrecht, pp. 37-89; Der Arme Heinrich, pp. 93-134; Notes, pp. 137-146; Appendix, pp. 149-151; Bibliography, pp. 155-171; Index, pp. 175-184.
- HEYSE, PAUL, *L'Arrabbiata*. Edited by Sophia H. Patterson. American Book Company, New York, 1931. Ill. Price \$76.
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- BOLDYREFF, TATIANA W., *By Word of Mouth*. Richard G. Badger, Boston, 1931. Text, pp. 7-139; References, pp. 140-144.